PENNSYLVANIA CULTURE

THE ARTS
THE ARTISTS
THE AUDIENCE

"One group in the state has gained the support of area industries in cosponsoring a series of paintings, called portraits of our time, that portray the business world."

—a Pennsylvania artist

PENNSYLVANIA CULTURE
THE ARTS
THE ARTISTS
THE AUDIENCE

COMMONWEALTH OF PENNSYLVANIA COUNCIL on the ARTS

RAYMOND P. SHAFER, Governor

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Volume One

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The photo-journalistic presentation in this book is the creative work of Mark Cohen, of Wilkes-Barre, Pennsylvania. Mr. Cohen whose international reputation has earned him salon showings in America and Europe is a member of the faculty of Kings College.

Many groups and individuals gave their time and energies in responding to the requests of the Council and making this publication possible.

• • • •

The text of this publication is a focus on the needs and requirements of our artists. The format is a focus on what is, essentially, the justification of both the survey and the Council—the spirit of Pennsylvania art.

"Pennsylvania Culture—The Arts, the Artists, the Audience," was designed by a graphic artist—a Pennsylvanian. The photographic presentations of the arts of ballet and of music—expressed by Pennsylvanians—were executed by an artist of photography—a Pennsylvanian. The experimental poem was conceived for this publication by an internationally known poet—a Pennsylvanian. And the print, created expressly for this book, was done by an established graphic artist—a Pennsylvanian.

The creativity in these works of art is what this book is all about.

"I HAVE LOOKED FORWARD..."

It has long been my personal belief that the vital spirit of a country or a community finds its most enduring monument in the artistic accomplishments of the people of the era. In the cultural achievements of our predecessors, we see the hopes, dreams and aspirations that have molded our country and our Commonwealth, our heritage and our future.

When I became your Governor, I joined with the state legislature in requesting a closer examination of the arts in Pennsylvania. I have looked forward to the results of this survey for two reasons. First, like many of my fellow Pennsylvanians, I felt a responsibility to support and assist the living arts of our times in any possible way. Second, I had a deep concern for the position of the arts in our increasingly technological society.

This examination of the arts is now completed. After more than a year of intensive study, the Pennsylvania Council on the Arts and its staff have compiled an all-inclusive survey of the artistic and cultural resources of our Commonwealth. The findings of this statewide effort are presented in this publication.

In many ways, the results of this inventory represent a standard of excellence for the arts in Pennsylvania. Our Commonwealth has nurtured, throughout our history, some of the finest examples of American artistic expression, and we are continuing this tradition today. Our museums and galleries, theaters and concert halls, workshops and classrooms, all show evidence of a living involvement in the arts. Our artists and their works are renowned throughout the country and the world. And our record is one of continuing effort and continuing achievement.

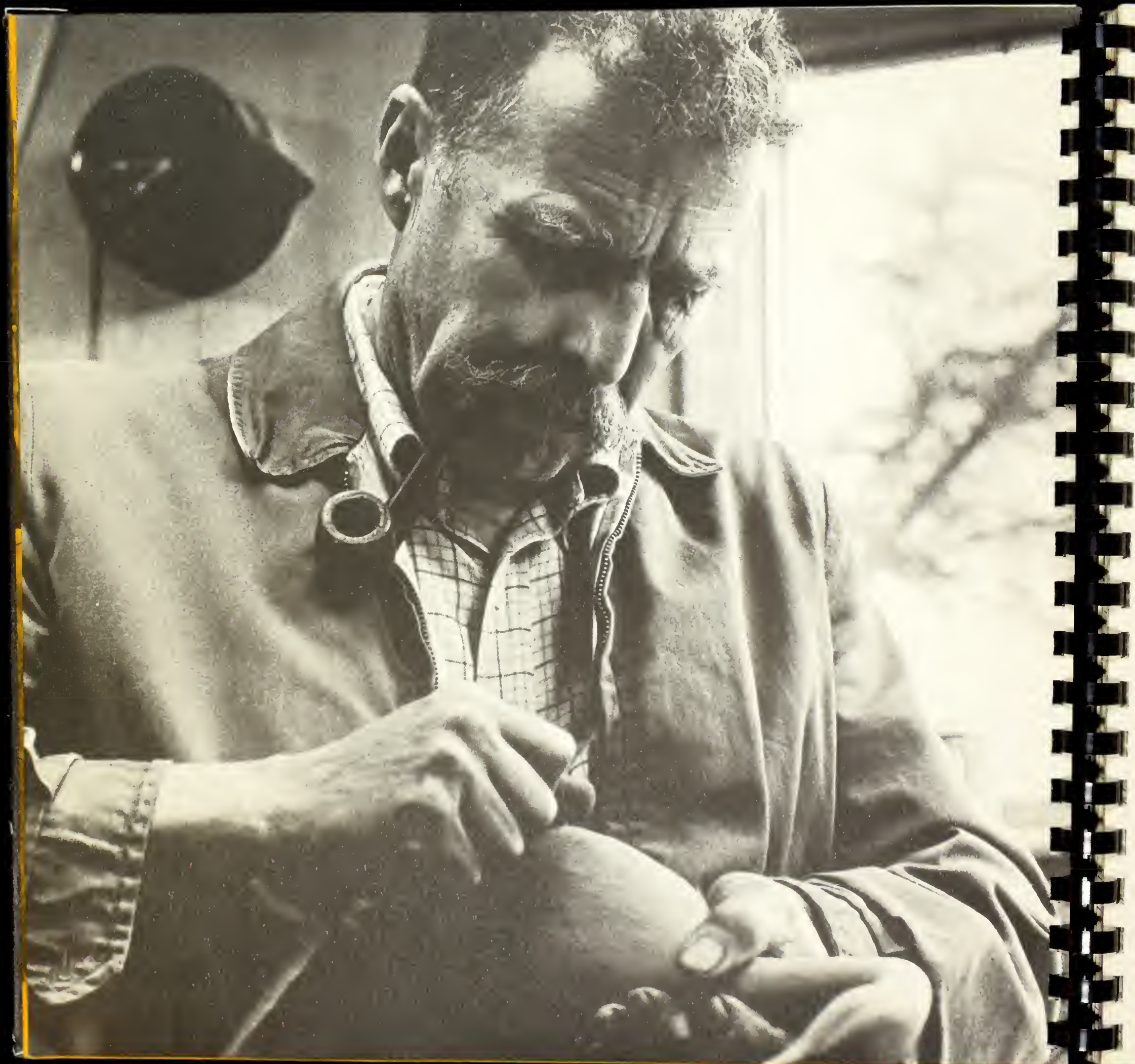
But, despite the accomplishments of Pennsylvanians in the arts, there are many areas of creative endeavor that need our increased support and participation. The aspirations of our artists cannot be met without the help and approval of all Pennsylvanians. When we take pride in our accomplishments, we must also take stock of our efforts to maintain the standards of excellence we have come to expect of our artists.

Through the Council on the Arts, we can provide a major portion of the necessary assistance to the cultural groups in our state. Therefore, I am requesting the Council to immediately examine all possible ways in which we can equip our artists with the manpower, facilities and encouragement needed for the success of creative life.

The Council will, I am certain, approach this next task as thoroughly and conscientiously as it has prepared the survey we are now publishing. I urge all citizens to continue to support the activities, projects and recommendations of the Council, and encourage the implementation of those programs that can correct the difficulties now handicapping our State's artists. I also urge all citizens to take an active interest in the cultural endeavors of our Commonwealth and to offer positive support of the arts in Pennsylvania.

Through our efforts as Pennsylvanians and as patrons of the arts, we can continue to provide the imaginative planning that has been the hallmark of Pennsylvania leadership throughout our history.

Raymond P. Shafer, Governor
Commonwealth of Pennsylvania



"ONE CAN TAKE SOUNDINGS..."

Within these pages one can take soundings on the arts in Pennsylvania, 1967–1968. The depths and the shallows are clearly discernible. As you read this report, we are certain that you will share with us feelings alternating between pride and despair. So much has been done. So much is being done, but there is so much to do.

Ironically, despite an obvious increase in arts-interest, financial support from the public has not been enough to sustain the costs of productions. Neither music halls nor museums have been spared this incongruity.

Perhaps as the younger generation, better schooled in art appreciation, moves toward maturity, the situation will right itself.

In the meantime, the tastes of the citizenry are unfathomable depths which cannot be adequately charted. And it is the ebb tide of enthusiasm or the flow of indifference which so often marks success or failure of various art forms. The box office may be a poor criteria of worth, but it generally is the standard of survival.

Nonetheless, those who think about our responsibilities to the culture of civilization know that we have need for poets as well as physicists. The spirit of men responds more to a moving line of verse than to a cold mathematical formula.

We must be passionately concerned with the quality of life measured by the excellence of the arts. This is our goal, and our work as a Council should be measured by this standard.

It is to the lasting credit of Governors Scranton and Shafer and the General Assembly of Pennsylvania that we have the Council on the Arts. Through it we hope to harness the energies of performers and public so that they may, respectively, act and react in the fullest content of the word, "concert," to encourage and stimulate the creative artists in whatever art form they may be working and to thereby enrich the lives of all the citizens of the Commonwealth.

It is illuminating, too, that businessmen throughout the Commonwealth have contributed time and treasure to support the arts in their communities.

It is gratifying to know that the national government is cooperating in the intensive work of state councils, such as our own.

In the last analysis, however, it will be people who decide. Countless forces are at work to stimulate their appetites for "the finer things in life." Record clubs, art courses, radio and television programs offer unlimited opportunities to develop a deeper understanding. But these also establish yardsticks of excellence which sometimes insulate the citizens against those aspiring for the same degree of perfection and recognition.

Applause for the accomplished artist is always merited, but there is a singular joy in helping to shape the careers of those who are on the way up. To encourage those who believe that through their chosen media they may bring rewarding moments to others is rewarding in itself.

Pennsylvania has enriched the culture of our nation. From the masterwork of West, Peale, Eakins, Cassatt and others, to the anonymous decor of Pennsylvania Dutch art and craft—from the world-renowned Philadelphia and Pittsburgh Orchestras to the harpsichord loveliness of hymns of the Harmony Society—from the delightful terpsichory of Gene Kelly to the excitement of the swift-rising Pennsylvania Ballet —from the dramatic genius of Joe Jefferson and our adopted Fanny Kemble to the scores of Pennsylvanians who have achieved fame on Broadway and in Hollywood—a sparkling legacy has been fashioned.

It is the mission of the Pennsylvania Council on the Arts to nurture the seeds of talent within our present, so that we may give the future the joys we have derived from our past.

And this volume represents a place from where the journey can begin.

THEODORE L. HAZLETT, *Chairman*
Commonwealth of Pennsylvania Council on the Arts

THE SURVEY
In search of substance

A history...

Facts, figures, opinions...
The sources of the survey

This book is a story about yesterday . . . and a dream about tomorrow.

It is also a technical analysis . . . with a message about creativity.

And it is, finally, an objective summary . . . of a completely subjective world.

It is a book about the resources in the arts of the Commonwealth of Pennsylvania.

It was outdated almost from its conception. Since the research for this book first began to be compiled, the facts and figures of the groups that shared in this survey have changed. Many have improved, a few have suffered, but none have remained the same.

It was outdistanced during its preparation. Daily, more activities in the arts are happening in Pennsylvania. Daily, new organizations devoted to the arts are formed. And daily, the Commonwealth of Pennsylvania Council on the Arts is expanding its knowledge of what is taking place in the art world.

And it is unfinished at its completion. The continuing pulse of artistic expression cannot be halted. Its growth does not stop at an arbitrary date. And its possibilities are infinite.

This book first began in early 1967, when the Commonwealth of Pennsylvania Council on the Arts, created by the General Assembly of Pennsylvania under an Act of January 25th, 1966 [P.L. 1542], 1965, began its formal operations. The Council was charged with the tasks of increasing opportunities for enjoyment of the arts, encouraging and sustaining artists and institutions of the arts, and encouraging private and local initiative in the arts. It is composed of 19 members, including legislators and private citizens, who are competent and experienced in the arts. Working under the Council's direction is a small administrative staff of professional personnel.

The Council and its activities are funded by appropriations from the state legislature and grants from the National Endowment for the Arts, a branch of the National Foundation on the Arts and the Humanities. As a result of the participation through the National Endowment, over 107,000 federal tax dollars already have been brought back to Pennsylvania under the arts program, and Pennsylvania is ninth in state fund participation among the states taking part in the arts assistance program.

The first mandate the Governor and the Pennsylvania legislature gave the newly formed state Arts Council under the law was to "make a comprehensive survey of public and private institutions engaged within the State in artistic and cultural activities. . . ."

This publication contains the results of this survey. It is the first all-encompassing study of cultural activities published in this state. Hopefully, it will serve as an enlightening summary for all individuals interested in the arts, and as a valuable reference tool for intermedia artists. Most importantly, it will provide the base for developing a state wide program designed to enhance substantially the state of the arts in Pennsylvania.

The information in this report represents the results of a year-long, three-pronged, in-depth survey. The methods used to obtain information were fact-finding personal interviews, questionnaires, and public forums.

The personal interviews were held early in the survey, and were the basis for discovering the centers of artistic influence throughout the state. The Council staff contacted knowledgeable individuals in all sections of the state and compiled an initial reference of art groups in each area.

Special questionnaires were developed and sent to all known artists and culturally involved groups in the state. These questionnaires were based on auditing techniques and opinion testing methods and were designed to obtain information of maximum validity and usability. Two types of questionnaires were used—one directed toward the artists, groups and institutions in each separate art field, and one designed for public and private colleges and universities that are engaged in all areas of the arts. The material obtained from the specialized art groups is examined in the sections devoted to each of the art forms. The programs of the educational institutions are presented in a separate comprehensive section.

The statistical analyses of the factual data in the questionnaires were the work of a skilled, professional organization, working under the direction of the Council staff. Hundreds of artists and cultural groups submitted information through these questionnaires.

Nineteen public forums were conducted by the Council on the Arts in geographical centers of influence of the state. Local representatives of all the art forms and Council members took part in the creative dialogue of the forums, and written testimony was also presented.

The comments and quotations in the text of this publication were made by individual Pennsylvanians involved in the arts. They were excerpted from written statements, from testimony given at the public forums or from information obtained during the personal interviews.

Unfortunately, none of the three methods of research can be considered completely accurate, and, inevitably, there are certain to be omissions or inaccuracies. For these, only apologies can be offered with a plea to inform the Arts Council of any discrepancies.

And a commentary

Many of the salient trends, attitudes and opinions that are prevalent in the art world of Pennsylvania cannot be measured pragmatically. Statistical terms and data cannot convey the subjective attributes that become apparent in a conscientious evaluation of all the resources in the state. But these subjective views and impressions, as presented by artists participating in the survey, cannot be ignored.

The survey shows that the most important characteristic of the overall status of arts in Pennsylvania is a pervasive attitude of pessimism. Many artists in Pennsylvania—perhaps too many—feel that the state is a cultural wasteland, inhabited by artistically ignorant citizens. While it is true that most of the groups in the state suffer from insufficiently responsive communities, the fact remains that thousands of Pennsylvanians take part in cultural activities daily. And this number is continually increasing.

The pessimism is reinforced by the fact that financial difficulties plague practically all artistic organizations in the state. Even the best of Pennsylvania's cultural groups are faced with the everyday realities of making an insufficient budget fit an expanding—and expensive—program. But, in a sense, this problem represents an increasing involvement in culture in the state. If Pennsylvania's cultural programs were not growing and expanding, but rather were stagnating, there would be no need for additional funds. More money is urgently needed to support larger programs, and ways of supplying these funds must be found, but these financial difficulties do not detract from the increasing achievements of the state's artists. And cultural groups and artists are seeking ways to augment their funds—in Erie, for example, a United Arts Fund drive has begun to solve the problem, and the increasing concern of governmental agencies at all levels is opening vital new areas of financial support.

Another major problem—that can only be solved by the very people that participate in the arts, say the artists themselves—is the lack of cooperation between artistic groups, and the unwillingness to consolidate activities to increase productivity and unite audiences. Often, useless over-organization and duplication of similar efforts have resulted in wasted energies, diminishing resources and failing programs. The formation of local arts councils has been a positive step toward coordinating administrative and operational facilities, and giving groups the opportunity to share larger audiences and budgets, and increasingly profitable endeavors.

The survey also indicated that the supporters of the arts must also face the fact that creativity cannot be molded to fit the structure of a cultural organization. These organizations must exist to support the artist, not to force conformity to an established pattern simply because it is established. In many cases, this emphasis on structure, rather than creative substance, has stifled artists, and it has also caused many artists to leave Pennsylvania in search of more congenial, supportive environments. The concern of artists over greater exposure to the arts is doing much to eliminate this problem of organizational handicaps, as are the efforts of the many artistically aware individuals in each community who are dedicated to the arts. These individuals—patrons of the arts in the truest sense of the term—recognize the fact that creativity, not conformity, is the basis for art, and that the arts flourish best in an unstructured, fertile atmosphere.

In the final analysis, the value of this survey lies in providing the basis for enhancing the arts in Pennsylvania. The problems that have been pointed out will serve as a directing force for the work of the Pennsylvania Council on the Arts. And the future development of the Council—its recommendations and programs—will be based on what this survey has shown to be the needs and requirements of all of Pennsylvania's artists. ●

THE DANCE...
The human body expresses art

Fulfillment has come for few dancers in Pennsylvania. For many the state does not satisfy their desires. And for none of them does the state offer a full measure of support and appreciation.

On a professional level, the Pennsylvania Ballet Company has received the most recognition. It is a young, vital, company, rising rapidly on its way to international achievement. Founded only six years ago in Philadelphia, the company recently was universally praised by dance critics for its performances in a week-long engagement in New York City. It has also been notably successful in its many performances throughout Pennsylvania.

Pennsylvania is also the home of the Philadelphia Dance Academy, the first school in the United States to establish a combined academic and dance education program for grades one through twelve. The Academy also offers, in cooperation with established state institutions of higher learning, a college degree in music with a major in dance. There is also a repertory company associated with the school.

And there are smaller, but no less successful programs in many other cities in Pennsylvania, including Altoona, Bethlehem, Doylestown, Erie, Harrisburg, Johnstown, Milton, Pottstown, Scranton, Steelton, Wilkes-Barre, and Williamsport. These studios, many of them headed by former professional dancers, give instruction in such areas as ballet, modern dance, sacred dance, and ethnic dancing to hundreds of students annually. Most of these civic dance groups also organize small performing companies from among their best students, and some of the smaller groups have produced dancers and choreographers who have gone on to win national and international recognition.

In addition to teaching the dance in regular classes, many of the instructors participate in lecture and/or demonstration programs in both

"Our greatest problem is to convince our neighbors that they need not travel to New York or other large cities to hear good music, see good theater and ballet, and enjoy fine art."

—a performing artist

elementary and secondary schools. Through these programs, children are given an introduction to the art, and an insight into its creative expression. Unfortunately, the elementary and secondary schools in Pennsylvania seldom have educational programs that would supplement the efforts of private dance teachers, and the presentations by private dancers are often the first and only exposure to the dance for a large number of these children.

All of the groups make a vital contribution to the cultural life of Pennsylvania. Last year, nine dance groups in the state reported 94 different annual public performances including six television shows. Thirty-one films were shown, three concerts held, 42 workshops, and 23 courses in dance were offered. Special programs included an educational television series, the production of 13 special films, participation in different arts festivals, and various civic programs.

"What the regional ballet companies really need is the chance to perform."

—a Pennsylvania dance instructor

Most of the regional ballet companies in Pennsylvania also are members of the Northeastern Regional Ballet Festival Association, an organization of more than 20 ballet companies located in the northeastern United States and Canada. The Association holds an annual Ballet Festival, which is planned for May of next year in Bethlehem.

The activities of the Pennsylvania Ballet, the Philadelphia Dance Academy, and the smaller groups throughout the state are proof that Pennsylvania has the potential to produce socially and culturally valuable dance companies and schools. Unfortunately, support for the dance is apparently not widespread in Pennsylvania, since about half the state, including the metropolitan area of Pittsburgh, does not report any significant activity in the field of dance.

"Community leaders do not recognize the necessity of visual and performing arts."

—a performing artist

And the support for the established groups is limited. Budgets are low, expenses are high, and deficits a way of life. For the nine companies reporting financial data for 1967, the total budget was over $610,000 with two groups reporting a combined balance of nearly $2,000 while three groups reported deficits that exceed $57,000.

Membership is low. Only 586 people, either dancers, teachers, staff choreographers or technicians are reported as actively engaged in the dance throughout the state for the past year.

Nor are audiences large. It is estimated that only 91,000 people—in a state with a population of approximately 12,000,000—participated in all the combined programs of the Pennsylvania groups during 1967. Many thousands more, however, did attend performances of nationally and internationally known dance companies, including the National Ballet, the Bolshoi Ballet, the New York City Ballet, and the Royal Ballet, which were brought into the state by either schools or colleges or art groups not devoted exclusively to dance.

The problems besetting the dance groups can be easily pointed out—there is not enough of anything that is needed to support the groups properly. Most companies list finances as their most important problem, with facilities second, and personnel third. Others feel that more publicity is necessary, that leadership is often lacking, and that community response is poor.

As a result of these problems, it is difficult for trained, qualified dancers and instructors to maintain adequately their careers in Pennsylvania, and a more serious issue arises from the fact that, without these professionals, the dance cannot attain state-wide recognition and appreciation.

To build support for the established groups in Pennsylvania, and to encourage development of additional companies, the Pennsylvania Council on the Arts cosponsored, with the Williamsport Area Community College, the Blair County Arts Foundation, the City of Coatesville Centennial Committee and the Pennsylvania State University, a tour in September of 1967, of the Pennsylvania Ballet Company.

This tour also included three demonstration performances—conducted in conjunction with a regional program under Title III of the Elementary and Secondary Education Act of 1965—which more than 5,000 children attended as a non-curricular activity. By thus exposing audiences in the state to the ballet, the Council hoped to educate individuals who are unfamiliar with the dance, in the excitement and enjoyment of dance artistry.

The Council also plans to make available professional and technical assistance to dance groups, seed money for future programs, central information services, and program planning.

But the burden of developing appreciative, actively involved audiences and participants lies with the dance companies themselves. Most individuals engaged in the dance feel that this can only be achieved through a long, slow, educational process. And most of the dance companies in Pennsylvania have established programs that include lectures, demonstrations, films, and performances that provide these educational experiences.

And if the dance companies can successfully develop enthusiastic, educated, supporters of their art, the future will hold the realization of the dreams of today. More dancers will be able to sustain themselves in their chosen vocation. Cultural centers will house adequately lighted, fully equipped stages where dance performances will be presented to involved, knowledgeable audiences. Dance studios will be studios, not renovated homes or barns or offices. Money will be available to bring highly acclaimed artists to the communities. And people will be contributing actively to the success of the dance. ●

ballet

The circular photographic approach to the art of the Pennsylvania Ballet company represents a faithful translation of the fluidity of the ballet into the static medium of photography.

This photographic essay was composed during a performance of the Pennsylvania Ballet Company at the Temple University Music Festival and Institute, held last summer at the Ambler Campus of the University.

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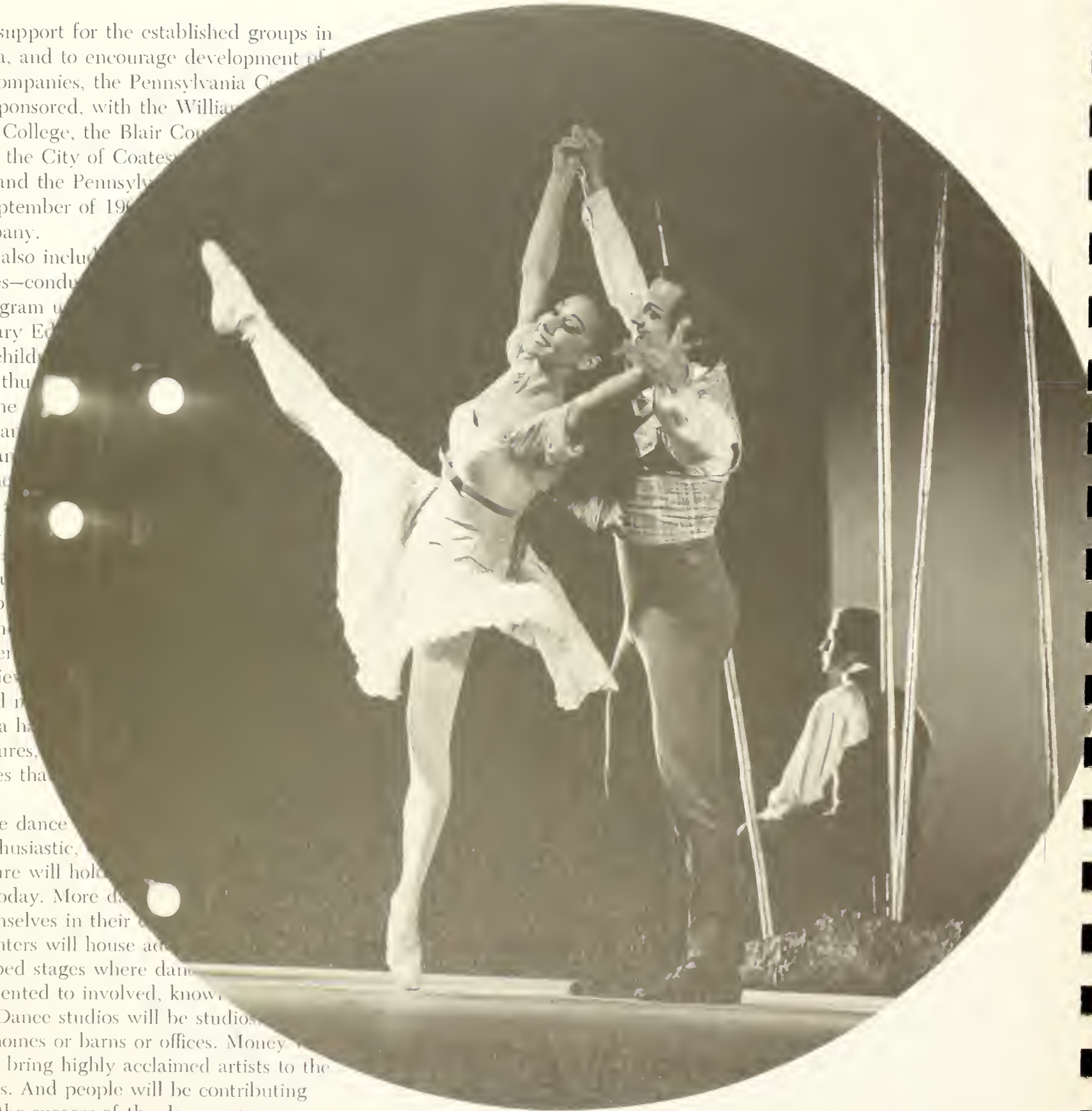

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Bruce Shobaken, creator of "Windfall," is a nationally recognized graphic artist. He has exhibited his works in numerous invitational and juried art shows, both in Pennsylvania and throughout the nation. His works may be seen in many private and public collections, including the Brooklyn Museum and various colleges and universities across the country.

Mr. Shobaken is a professor of art at the Pennsylvania State University.

PAINTING and SCULPTURE
Shaping dimensional creativity

It is difficult to make a useful survey of the arts of painting and sculpture—or for that matter, literature or graphics or crafts—because these arts, more than music, drama, or dance, are independent of other artists and of audiences, and, consequently, do not have the formal organization that the latter groups have attained.

Pennsylvania can claim many renowned artists and sculptors throughout its history, most of whom have not been associated with any particular art groups. Among the most famous painters are Gilbert Stuart, Charles Willson Peale and his sons Raphael and Rembrandt, Thomas Sully, Joseph Pennell, Man Ray, Thomas Eakins, George Catlin, Benjamin West and illustrator N. C. Wyeth. Well-known Pennsylvania sculptors have included Howard Roberts, Joseph Bailly, Raphael Sabatini, George Gray Barnard, Robert McKenzie, Victor Rin, and Janet de Coux.

Such artists as Mary Cassatt and Charles Demuth also have helped to maintain Pennsylvania's reputation in the plastic arts world. An expatriate, Philadelphia's Mary Cassatt gained fame both as a painter and as a graphic artist, and is recognized in Pennsylvania as one of the foremost artists that the state has produced. Lancaster county's Charles Demuth has been termed one of the country's outstanding artists and his hard-line, cubistic paintings are widely appreciated as major examples of American participation in modern art.

The second World War had a lasting effect on the plastic arts in America and in Pennsylvania. The uncertainty of life in Europe, historically the Mecca for painting artists and sculptors, caused an exodus to the United States, with many artists choosing the areas around New York City as their new homes. Neighboring Pennsylvania benefited from this exodus, and artistic colonies such as the one at New Hope, became major centers for artistic influence within the state.

One of the movements most responsible for the shift of the plastic arts capital from Europe to the United States was the advent of abstract expressionism. For the first time in art history, European artists looked to America for inspiration, and Pennsylvania has played a major role in developing this leadership.

Two of the acknowledged leaders of this movement were a Reading resident born in Pittsburgh, William Baziotes, and Wilkes-Barre born Franz Kline. These two men, plus Lock Haven born John Sloan, Williamsport born George Luks, Philadelphia born William Glackens and Pennsylvania Academy trained Everett Shinn, formed the nucleus of the "Ash Can" school, headed by former Ohioan Robert Henri. These artists first made their revolutionary stand in defense of their art in Philadelphia, prior to moving to New York where they lead a revolt against the stranglehold of the National Academy.

Pennsylvania also created the environment that led to the development of three of the most outstanding primitive painters in America, Horace Pippin, John Kane and Joseph Pickett.

Presently, Pennsylvania can claim two of the leading artists of the age—artist Andrew Wyeth

"We believe education of the young is the key to wider acceptance of the arts in our own area."

—a Pennsylvania artist

and sculptor Alexander Calder. New Hope's Selma Burke, creator of the Roosevelt likeness on the American dime, has also made major contributions to sculpture in Pennsylvania.

Currently, Pennsylvania also offers other opportunities to both Pennsylvanians and out-of-state artists. The International Exhibition of Contemporary Painting and Sculpture, held triennially in Pittsburgh by the Museum of Art of Carnegie Institute offers a forum of expression for young, unrecognized artists, and gives established artists the opportunity to present new themes and variations in their works. Pennsylvania native and resident artists have participated in the International—including many exhibitors at the most recent show, such as Richard Anuszkiewicz, Harry Bertoia, Alexander Calder, Virgil Cantini, Ronald Mallory, Philip Pearlstein, Douglas Pickering, Samuel Rosenberg, Russell Twiggs, Andy Warhol, and Andrew Wyeth.

And there are other major exhibitions in the state. The Annual Exhibition of the Pennsylvania Academy of Art also offers a platform for modern artists, while the international shows at the Philadelphia Museum display special collections of the art work of different genres, among which have been exhibitions of the French Impressionists, the Post Impressionists, and Oriental art.

Many artists and sculptors in today's Pennsylvania have joined formally organized groups as a way of meeting their fellow artists and working together to increase appreciation of their arts. Forty-eight such groups—many including craft work as well as painting and sculpture—responded to the survey of the Council on the Arts.

These groups sponsored 877 different activities annually. The largest number of events were workshops—there were at least 329 held in the state during 1967. There was also a minimum of 214 exhibits, including regional open shows, juried shows, sidewalk shows, restaurant exhibits, clothesline sales, one-man shows, member exhibits, guest shows, and other continuing and special exhibits. At least 139 courses were held in such subjects as sketching, oils, watercolors, drawing, portraiture, still life, and various aspects of sculpture.

The groups also sponsored 114 lectures, 53 films, eight meetings, and one festival, as well as 19 special projects including sketching outings, auctions, and trips. Many groups felt that the exhibits represented an important part of their efforts to increase support of artistic activities and to inform the communities of the work that is being done in the arts. Most of the organizations hope to expand the number of events that involve the community as well as the artists.

Although the budgets for these groups are generally smaller than the dance or drama groups, the overall financial summary is brighter. Thirty-three groups reported a combined budget of more than $24,000, with fourteen groups reporting approximately $3,500 of income over expenses, and only six groups reporting deficits totaling nearly $900.

The major sources of income for the plastic arts groups were memberships, followed by sales of publications or paintings and individual gifts, then fund-raising, corporate gifts, and solicitation. No groups reported any governmental assistance of any type, but at least one group collects green stamps in lieu of fund-raising.

For the plastic artists, audiences are not so essential as sources of income as they are for performing artists, but marketplaces for art works

"Most of the judges (at an annual exhibit) remarked that they were amazed to see the amount of artists that are actually painting in a town so small."

—a Pennsylvania painter

are vitally important. The private galleries in the state that act for plastic artists in selling works are invaluable supportive businesses. Small framing shops also contribute to the selling outlets available to artists, as do art boutiques which exhibit works that are for sale. But the economics of business profits have had an undesirable effect in this area by causing the growth of "assembly line originals" which, because they are cheaply produced and sold, are often purchased by uneducated buyers to the detriment of creative art.

American business and industry, which for many years has neglected the values of art, is assuming an increasingly greater role in assisting artists through purchases of paintings and sculpture. At the Pittsburgh International, for example, local businesses both award prizes to various artists and buy selected paintings for their own use or as gifts to museums or galleries.

Memberships for the groups reporting in the survey, total 2,097 yearly, with 304 being part-time volunteers. 47 are full-time volunteers, 19 are part-time paid staff, and one is full-time paid. Audiences for the groups' events total 33,303 annually, but at least one quarter of the groups did not submit any attendance figures for their programs. However, a recent exhibition at the William Penn Memorial Museum in Harrisburg had an attendance in excess of 85,000 for an eleven-week period.

"The boast of contemporary Pennsylvania—two families, three generations, in painting and sculpture—the Wyeths and the Calders."

Note: The Wyeths are . . . Newell C., Andrew and James.
The Calders are . . . Alexander Milne, Alexander Stirling and Alexander (Sandy).

Although the painting and sculpture groups have a better financial structure, the problems of these groups are of the same relative type and importance as the other art forms. Some of the groups need financial assistance, and many need facilities. Many feel community response should be greater, and cite their contributions to the community, such as giving art instruction to children, and procuring art works and exhibits for schools, libraries, and hospitals. Like their fellow artists, most painters and sculptors feel that community support must be generated through the education of young people to appreciate, if not to participate in artistic endeavors. In the field of education, these artists, however, are among the most fortunate in that scholarship assistance is virtually unlimited.

Publicity is also a concern of several of the organizations, as are programming, leadership and personnel.

Only five groups own their buildings, 15 rent facilities, and at least 12 have had their facilities donated or loaned by businesses, churches, schools and other organizations.

In the area of assistance from the state Council on the Arts, a little over a fourth of the groups thought that the Council should provide financial aid, and almost as many requested central information services. Six groups asked for help with publicity, but only four groups wanted aid in securing facilities or technical assistance.

A major concern of the Council on the Arts is the limited number of art restoration activities in Pennsylvania. No groups of this type reported in the survey, and, in fact, there are few such organizations or specialists in Pennsylvania although Mellon Institute of Industrial Research in Pittsburgh does offer work in this important area. Part of this lack is caused by the scarcity of educational opportunities in the field, and the great initial expense involved in equipping a restoration laboratory. But there is also the more basic need for apprentices willing to devote themselves to this critical area. Without a major revival in interest in the area, the preservation of older works of art can easily become the lost art of Pennsylvania. ●

THEATER
The play's the thing

Pennsylvania can claim one resident repertory theater, several resident professional summer stock theaters, and a few summer-winter or commercial theaters, but most of the state's cities do not support professional drama. In many of the smaller communities, the community or little theaters offer the only dramatic opportunities, and these, in general, are also poorly supported.

The repertory theaters, one of the most significant movements in the theater world, are professional organizations, but are, in most cases, non-profit operations. Summer stock theaters (such as the Playhouse in the Park in Philadelphia) as their name implies, function in the summer months with professional actors and, often, apprentices learning the acting skills. Pennsylvania's legitimate commercial theaters, or "Broadway" theaters, are found mainly in Philadelphia, but touring companies sponsored by commercial theaters often travel to communities and colleges in the state.

Semi-professional theaters, known as community theaters, are more prevalent in Pennsylvania than are professional groups. These are generally non-commercial, but often employ a paid professional director. And there are the amateur or little theaters—those groups that depend heavily on volunteer rather than professional talent for their survival. These last are probably the most widely known in the state.

At this writing, the Theatre of the Living Arts in Philadelphia is the only resident repertory theater of any status in the state. In the Theatre's brief four-year history, it has already received acclaim for the excellence of its performances and for the high standards it maintains. The Living Arts not only has a resident repertory company, but it also presents other performing arts productions including film festivals, dance groups, musical events and children's theater programs. In its short history, the Theatre of the Living Arts has attained remarkable support for its programs—although this support has not been translated into sufficient financial aid—and has continually broadened the scope of its presentations. The Theatre also sponsors dramatic education through the Southwark Theatre School and has established a program for providing free or reduced rate tickets to groups and individuals who could not otherwise afford to attend dramatic performances.

Until very recently, Pittsburgh also hosted a repertory theater—the Pittsburgh Playhouse—which is now disbanded. The Pittsburgh Playhouse began as a community theater, but was reorganized as a resident repertory theater about four years ago. Financial difficulties have forced the Playhouse to close, but efforts are now being made to provide for a renewal of this type of theater in Pittsburgh.

The concern of the Pennsylvania Council on the Arts, to date, has been with the repertory theater, which can provide professional experience for aspiring actors in the state, and with the community and little theaters, which offer the most opportunity for theater enjoyment to the state's citizens. Fifty-nine such groups participated in the survey of the Council on the Arts.

Statistically, these theaters report the following activities—2,884 stage performances, 422 dramatic programs, concerts and recitals, 128 educational courses, 31 workshops, 28 lecture/film series, 17 theatrical exhibits, 13 seminars, and 102 experimental projects.

The range of dramatic activity in the state is varied, and includes both classical and experimental

drama, as well as popular, well-known plays with proven audience-getting potential. Most groups agreed that community participation in dramatic activities is better when the "hit" plays are presented, and that if the individual groups wish to perform the lesser known plays, favorable attitudes must be developed, which can only be accomplished by educating the audiences to accept these plays.

The theater groups also place great emphasis on providing live theater opportunities for children. Many groups present children's plays, and at least one group in the state is devoted exclusively to putting on plays for elementary school age children. Many groups stressed the need for greater involvement of youth in dramatic activities, and some of the organizations sponsor student theater, educational projects, and apprentice programs. One group is particularly interested in youth participation—all of the actors are teen-agers with juvenile records. Underground films, one of the newest forms of dramatic expression, did not seem to play a part in any of the current activities of the groups. However, another new concept, now under study by the Pennsylvania State University, is for a mobile theater which could bring professional repertory theater to a greater number of audiences in the state. Also under study is the establishment of a state-wide, non-profit, professional theater which could provide the focal point and coordination for all resident professional repertory theater activities in the state.

Financially, the existing theater groups are in much the same position as other cultural groups in the state—their needs and expenses outrun their available funds. Forty-four groups in the survey reported a combined annual budget of a little more than $2,000,000, with 11 groups reporting deficits totaling over $244,000, and 23 groups reporting a profit of at least $44,000.

Most of the funds sustaining the theater groups come from admission fees, but in the case of resident professional repertory theater, it is clear that box office receipts alone do not come close to sustaining such operations and additional funds

"The charge is not to raise the cultural index of the community—nor even to raise the standards—although standards are critical to every art activity—but to somehow get the citizen involved in culture as part of his daily life experience."

—a drama spokesman

must be obtained from other sources. Other sources of income, particularly for amateur and semi-professional groups are membership dues, individual gifts and fund-raising efforts. Business and governmental support, either local, state or federal, is limited, as is assistance from foundations or endowments.

Proportionate to the number of theater groups in the state, more individuals are involved in dramatic activities than in the other art forms. With 50 of the 59 groups reporting, the total annual membership is 69,964—2,284 of these individuals are part-time volunteer staff members. There are also 407 full-time paid personnel, 208 part-time paid, and 299 full-time volunteers. But in comparison with these membership figures, audience attendance seems small—only 686,461 individuals were reported as having attended theatrical performances or participated in other dramatic activities. Many groups, however, did not report audience figures—for example, one summer stock theater had 72 performances annually, but did not report audience statistics.

Although the drama groups listed facilities as one of their major problems, only three groups thought that the Council on the Arts should help them secure facilities. Nineteen groups, did, however, express an interest in receiving direct financial aid. Also somewhat inconsistent was the fact that, although no group felt a need for central information, 12 groups did request such information from the Council. Six groups thought leadership was a problem, five indicated that technical assistance from the Council would be valuable, three asked for more program assistance and only one for publicity help. Seven groups suggested other ways the Council could help them, such as by establishing programs to assist young playwrights, workshops on children's plays, guest lecturers, theater libraries and mailing lists.

The theater groups in Pennsylvania were one of the most expressive groups as far as the future plans were concerned. Many indicated that they wished to expand or improve their theater facilities, both for audiences and for performers. Some hoped to expand their programs to include more classic and experimental drama, and many mentioned adding speakers, apprentice programs, classes, and technical personnel to their activities and staffs. Practically all groups felt that additional community response would be the determining factor in solving the problems facing their groups. They also expressed an interest in developing ways to encourage greater community participation, but no groups felt that they had been successful in encouraging sufficient assistance of any kind. ●

"No one is writing for this age group. There is a big gap between Rumpelstiltskin and Virginia Woolf."

—a drama representative

FROM ROCK

Dr. Samuel Hoad

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FROM ROCK

His marble

goddesses stare

everything to dust but rock.

No pupils at their cores,

their eyes are noons without

a sun.

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—a drama representative

Gently they weather
in the wind
that flags the sculptor's
match to my cigar.
"Do you
believe in God?" he probes.
"Some time."
"When, mostly?"

Benignities of stone are listening.
Their eyes hear all.
"Outglare
us if you dare," they chorus.
"What shares the ages of the sun
has no competitors.
Creation
is our birthday."

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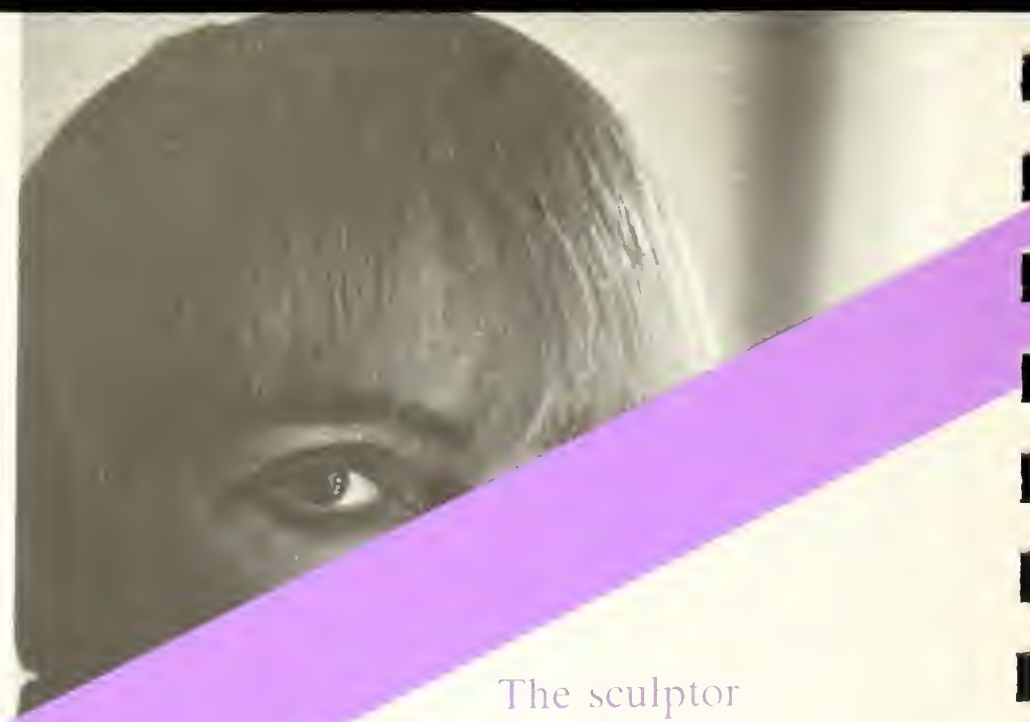

The sculptor

wonders, "When?"

"Working

at what I love."

"I, too."

Each weathered queen confesses

him the hewer, him

the conjurer who fretted her

from rock until she sang . . .

"When God made stones, He made
them all at once forever,"
he resumes and coasts his palm
across a bust of flint.
"Like gems, they tell you how
they must be cut.
You must
be sparing.
Less is more.
You must respect the action
of the stone."

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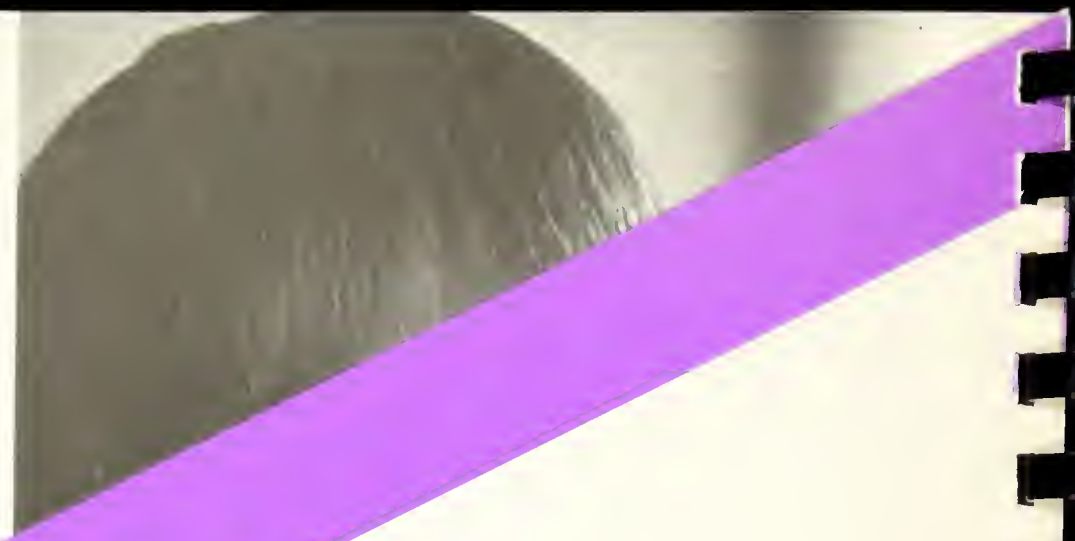


Eye by eye

the chanting goddesses agree,

"We are the fifth and surest

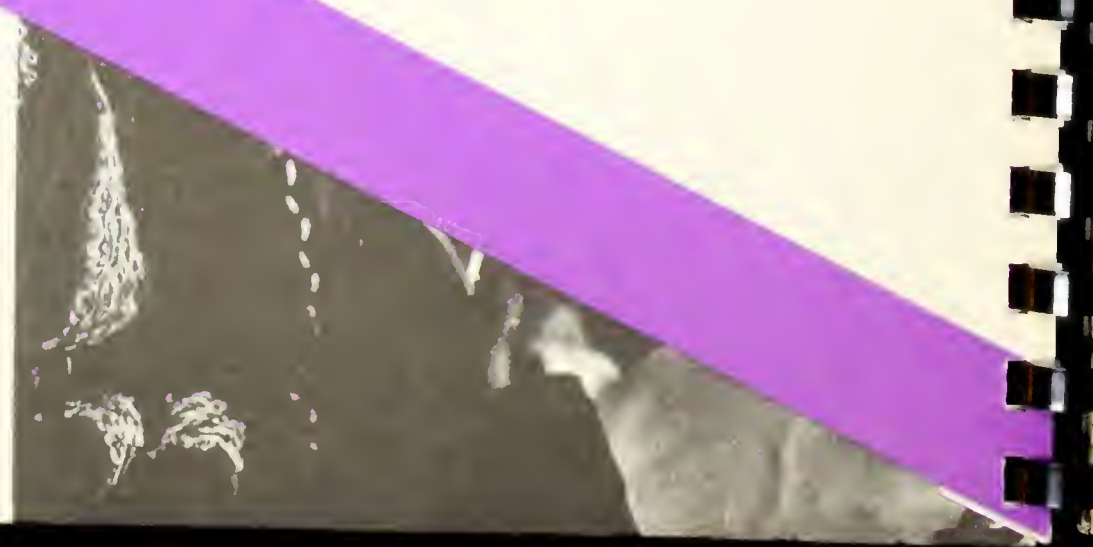
element.

To fire, water,

earth and air, add rock.

Add certitude.

Add us."



Poetry has forever been the medium through which man voices his highest ideals and greatest longings.

In this graphic presentation of an experimental poem, both the visual and the written arts are combined in a concrete presentation of an ephemeral concept.

Dr. Samuel Hazo, author of "FROM ROCK" *is a world-renown poet and is the director of the International Poetry Forum, headquartered in Pittsburgh. Dr. Hazo is the author of five published volumes of poetry and many of his poems have appeared in national publication. His works have been translated into other languages, including Spanish, French, Russian, Polish and Turkish.*

He is a professor of English at Duquesne University.

LITERATURE
The written word marks the milestones of man's progress toward knowledge

To determine the extent of the effect of literature on the people of Pennsylvania is an impossible task. It would require a survey of every citizen of the state on his reading habits, and the influence that literature has had on his everyday life.

But if the effect of literature on Pennsylvanians cannot be determined, it is at least possible to discuss the part Pennsylvania plays in producing authors.

The state has done relatively well in this area, probably better than it has in encouraging painters, sculptors, actors, or musicians. Among the writers of note in Pennsylvania's history are such names as Christopher Morley; Ida Tarbell, social historian and author of the "muckraking" work, *The History of the Standard Oil Company*; Hervey Allen; mystery writer, Mary Roberts Rinehart, and the famed poet, Stephen Vincent Benét.

Modern-day Pennsylvania has also had many notable writers. Novelists James A. Michener and Conrad Richter, and historians Roy Nichols and Lawrence Gipson are Pulitzer Prize winners, and Pearl Buck has received both the Pulitzer and Nobel prizes for literature. Other contemporary writers include John Barth, Robert Crichton, Jean Kerr, Sara Henderson Hay and Gladys Schmitt. Rachel Carson, author of the controversial *Silent Spring*, biographer Catherine Drinker Bowen, and poets John C. Beard, Leonard Clark and Samuel Hazo are also Pennsylvanians. Schuylkill county, in particular, can lay claim to being the home of well-known writers—both John O'Hara and Conrad Richter are natives of that county, while nearby Berks county, the boyhood home of John Updike, is also a setting for many of his novels.

Pennsylvanians have also garnered much renown in the areas of journalistic literature. Reporters for the *Scranton Times*, the *Pittsburgh Post-Gazette*, the *Scranton Tribune*, the *Scrantonian*, the *Philadelphia Bulletin*, and the *Philadelphia Public Ledger* have won Pulitzer Prizes in the areas of meritorious public service, reporting, international reporting and correspondence.

Pennsylvania also has well developed and established supportive trades in the literary field. The state is a major center for the publication of educational textbooks, and many of the nation's leading publishing companies have facilities in Pennsylvania. This emphasis on the field of literature is not new—Pennsylvania is the home of both the oldest national publication, *The Saturday Evening Post*, and of the oldest continuing newspaper, *The Philadelphia Inquirer*. Unfortunately, Pennsylvania is not maintaining its pre-eminence in all areas affecting literature—the small, selective, quality bookstores that were abundant in the state in past years are slowly giving way to the competitive pressures imposed by public demand for best sellers rather than best books.

Despite the abundance of literary assets in the Commonwealth, formal organizations among Pennsylvania writers are few—only nine literature

groups in the state volunteered information for the Council on the Arts survey. Of these groups, two are members of the Pennsylvania Poetry Society, and three belong to the National League of American Pen Women.

Probably the most active community literature group in the state is the International Poetry Forum, which is headquartered in Pittsburgh and sponsored by the Carnegie Library. The Forum, an educational organization, has the major purpose of providing a platform where poets and poetry can be presented directly to audiences. The Forum sponsors appearances by poets, by actors skilled in poetry recitations, and by singers of lyric poetry. In addition to its main programs, the Forum also has a Poets-in-Person series in the Allegheny County Schools in which readings are held for high school students. The group has also established an Institute on Poetics to foster the abilities for poetry reading by English teachers, and presents an annual award for poetic work, which the Forum also has published by the University of Pittsburgh Press.

But the value of the International Poetry Forum lies not so much in the opportunities it offers for poets and individuals interested in poetry, but in the fact that it is a community endeavor. It is independent of educational institutions and is open to an audience that ranges far beyond the academic circles. Initially sponsored by a well-known Pittsburgh foundation, the Poetry Forum has attracted nationwide attention as a singular entity giving poets and poetry an open platform for communication with all segments of the population.

In contrast to the far-ranging, eclectic atmosphere of the Forum, most of the activities of the other literary groups are limited to their members rather than being open to the public. They include such annual events as 46 workshops, 62 poetry readings, 13 lectures, 12 meetings and one concert. The groups are divided into two types—some are made up of free-lance writers who hope to publish their works, and some are literature study and appreciation groups.

"At no time in the history of the world has good literature been so easily available, and bad writing been in such great demand."

—a Pennsylvania author

Budgets—except for the International Poetry Forum—are very small, and do not seem to be an important factor in the operation of literary groups. Three groups reported annual figures which totaled approximately $400, while the Forum reported a budget of almost $60,000. One group reported a deficit of $13.73, and one group reported a balance of $50. Five of the literary groups received their funds from membership dues, four from individual gifts, one each from fees, foundations, sales, fund-raising and group gifts.

With only three groups reporting data, yearly membership figures total 580, with 455 of these being associated with the International Poetry Forum. Audiences, except, again, the case of the Forum, are made up of the members. A total of more than 15,000 participants were reported by the four groups for the year's programs, but at least 14,000 of these took part in the Forum activities.

Financial difficulties, as usual, headed the list of problems, followed by publicity, then facilities, leadership and community response. Membership was also considered a problem by two groups.

None of the groups reported owning their facilities. Most rent space—one in a lighthouse—or have facilities loaned to them.

In the area of assistance from the Council on the Arts, facilities, financing, and central information services were requested, and one group suggested encouraging prose and poetry readings and sponsorship of poetry programs in the schools. ●

Music
The lyric language

Perhaps the brightest spot on Pennsylvania's cultural horizon is the art of music. Thousands of Pennsylvanians participate in both vocal and instrumental music, and many thousands more make up audiences for the performing groups.

No other state can claim two major symphony orchestras—the Philadelphia Orchestra and the Pittsburgh Symphony—both of which are internationally famous, and both of which, despite their superb reputations, suffer from problems similar to those that afflict most artistic groups within the Commonwealth.

Nor are Pennsylvania's musical activities limited to orchestras—the state also has every type of musical program from barbershop quartets and choruses, guitar societies, and ethnic, church-related choirs, to flute clubs, Scottish regimental bands and opera groups. Almost three-fifths of the musical groups in the state are primarily instrumental groups, with choral groups making up about two-fifths. There is also a small fraction of music study and appreciation groups.

And there are many individuals in and from Pennsylvania who have contributed much to the musical world. Concert singer Marian Anderson, opera star Marie Powers, and entertainer Perry Como are nationally and internationally acclaimed vocalists. Eugene Ormandy and William Steinberg, conductors for the Philadelphia Orchestra and the Pittsburgh Symphony, respectively, are equally as renowned in their fields. The late Paul Whiteman and the Dorsey brothers achieved fame for their accomplishments as popular band conductors. Fred Waring and his Pennsylvanians are nationally known for their choral abilities and Henry Mancini, the well-known, modern-day composer, is a native of the Commonwealth.

At least 181 musical organizations can be found in the Commonwealth today, and the activities of these groups alone are impressive by their sheer numbers—3,408 musical events were reported for the past year, for an average of almost 10 programs daily. And the scope of these programs is varied—there were 2,679 public or private concerts and performances, both of local groups and nationally and internationally famous vocalists, musicians, opera singers, choirs, and symphonies. There were also 187 continuing programs of the local groups, 95 recitals of student musicians or singers, 90 exhibits, 74 lectures, 89 workshops, 18 different educational courses, and various film presentations, festivals and general meetings.

> *"We all know that, for financial reasons, it is becoming impossible to import big-name orchestras even for a one-night stand. It behooves us to make sure that our local orchestra maintains and improves its already high quality."*
>
> *—an orchestra representative*

Financially, the picture is less bright for the musical groups. Although the total annual budget for 133 groups reporting financial data (not including the Pittsburgh or Philadelphia symphonies) was over $5,000,000, 23 of the groups reported deficits totaling more than $965,000, and 44 reported balances totaling less than $70,000.

The sources of income listed most frequently were membership charges and dues, admission fees, individual gifts, fund-raising projects (including bake sales) and solicitation, in that order. Some groups also reported that they received funds from local government, corporations, foundations, sales and endowments, with only two groups receiving either state or federal assistance.

More than 47,000 people participate in musical programs in the state, with the largest number of these being part-time volunteers, followed by full-time volunteers, part-time paid and full-time paid personnel. Audiences for the events, either of local artists or of guest performers, totals over 1,570,000 individuals annually. This audience figure includes

"We lost 12 (individual donors) this year . . . seven left the area or changed status in some way that made it impossible to give, four didn't want to give on a regular basis any more, and one got mad at us for scheduling too much 20th century music, which indicates to me we're on the right track." —*a choral society representative*

One small music club had an annual income of some $200, of which $150 was received from the sale of the group's piano.

a large number of school-age children, who, as an extracurricular activity, are often invited to the concerts free of charge, or pay only minimal fees.

Unfortunately, although musical groups can claim more participation and greater audiences than many of the other art forms in the state, they also have correspondingly greater problems. Almost half the groups surveyed indicated that budgets and financing were a major problem, even though they did not all suffer from yearly deficits. For many groups, financial difficulties seem insurmountable in light of the rising costs for performers and the need to keep admission fees low to attract large audiences. To some groups, the musician's union in particular, the problem of financing can only be solved by governmental subsidy, which would increase available funds without necessitating higher fees, and by having longer annual performing seasons. The union has helped musicians in this respect by matching community funds used to pay musicians performing in admission-free concerts. The union has also concentrated its efforts in the area of developing young musicians and assisting them by offering educational opportunities and performing experience.

A little less than a third of the groups listed the lack of community response as a serious problem, while personnel and facility needs were also of great importance. A common complaint of the groups was that people were willing to submit ideas to help improve the groups' standing, but few people were willing to do the work involved in making the ideas successful. Other problems common to most groups in all the art forms were deficiencies in publicity, leadership, and

programming, and the musical groups also had special problems such as inadequate variety of musical scores and compositions, the need for more teachers and the lack of enough musicians, particularly for stringed instruments.

Most musical organizations in the state feel that the Council on the Arts can assist them best by providing funds to maintain and expand their programs. The second most requested type of assistance was central information services, followed by publicity and technical assistance, while facilities was considered the least important area where the Council could be of help. Some groups went a step further in making requests to the Council by suggesting ways in which the Council could help the most groups with a minimum amount of financing. Some of these suggestions included: sponsoring a statewide group to hire outside artists for performances throughout the state with the costs distributed among the participating groups; formulating guidelines which local groups could use in combining actual performances with successful fund-raising efforts, and establishing a state library of music that could be used by all groups.

On an overall basis, the musical groups in Pennsylvania felt that they are making vital contributions to the cultural life of the state. In addition to providing an outlet for musicians and singers who wish to perform, most groups also stated as part of their purposes, the opportunity to develop an appreciation for music in the community, the ability to encourage young, creative, musical talent, and the chance to present high quality musical performances to interested audiences.

In their efforts to fulfill their goals, many orchestras and choruses have organized youth groups, many offer study opportunities and scholarships to music students, and many present free concerts for underprivileged segments of the community. Hopefully, these projects will result in increased dividends of more performers and larger appreciative audiences and supporters of the state's musicians. ●

JAZZ

The unique characteristic of American jazz can be captured in its integrity through the art of photography.

This photographic approach to the message of music was created during a Jazz concert at the Lancaster Summer Arts Festival, held last Summer in Lancaster, Pennsylvania.

"If one delves into one cultural activity, he cannot but be excited by the endeavors from the beginning of time of all the arts. I believe that there is some angle you and we are missing when we cannot convince the general population to participate in the enjoyment of, or to partake in the actual performance of these arts."

– a civic orchestra representative

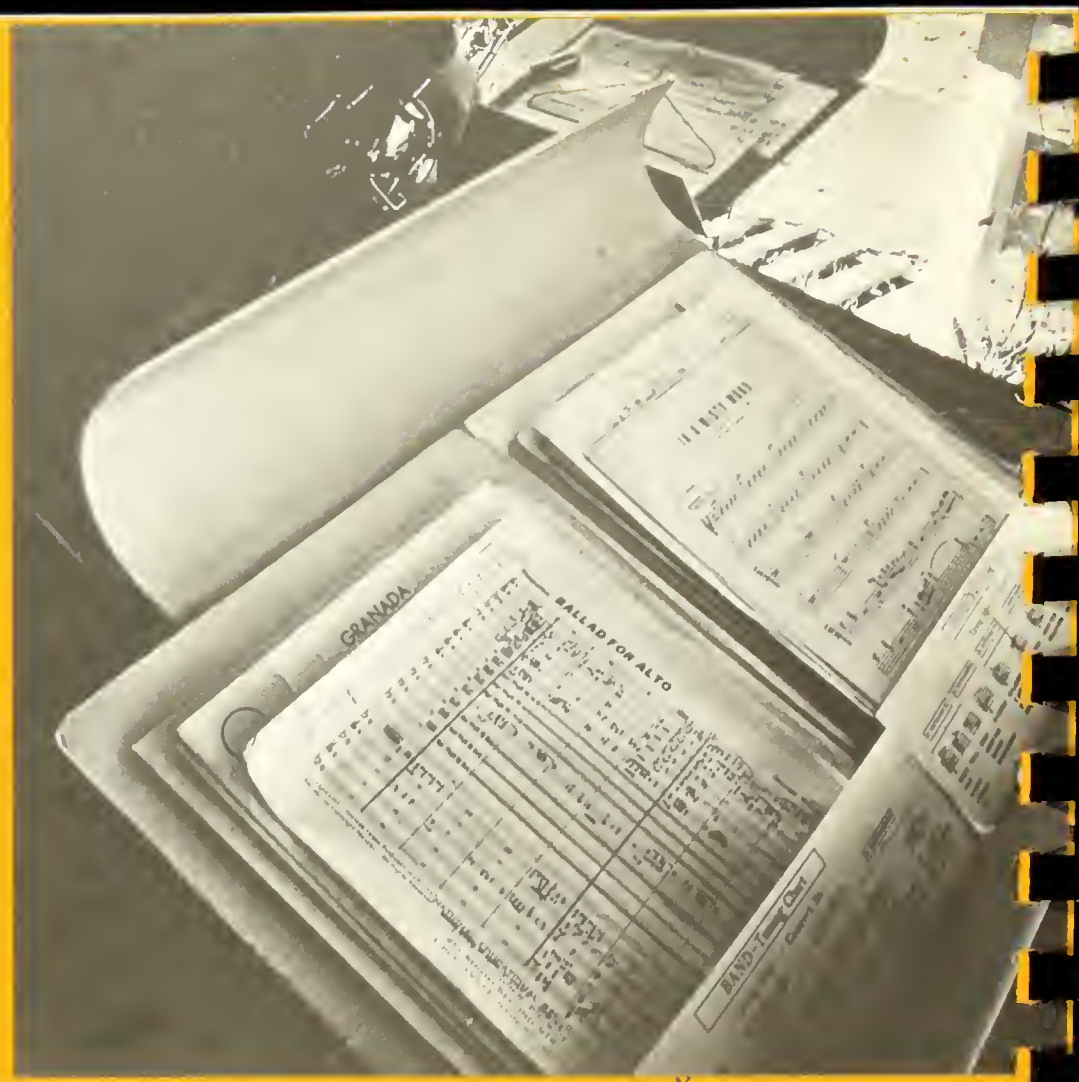
SUMMER
ARTS

programming, and the musical groups also had special problems such as inadequate variety of musical scores and compositions, the need for more teachers and the lack of enough musicians, particularly for stringed instruments.

Most musical organizations in the state feel that the Council on the Arts can assist them best by providing funds to maintain and expand their programs. The second most requested type of assistance was central information services, followed by publicity and technical assistance, while facilities was considered the least important area where the Council could be of help. Some groups went a step further in making requests to the Council by suggesting ways in which the Council could help the most groups with a minimum amount of financing. Some of these suggestions included: sponsoring a statewide group to hire outside artists for performances throughout the state with the costs distributed among the participating groups; formulating guidelines which local groups could use in combining actual performances with successful fund-raising efforts, and establishing a state library of music that could be used by all groups.

On an overall basis, the musical groups in Pennsylvania felt that they are making vital contributions to the cultural life of the state. In addition to providing an outlet for musicians and singers who wish to perform, most groups also stated as part of their purposes, the opportunity to develop an appreciation for music in the community, the ability to encourage young, creative, musical talent, and the chance to present high quality musical performances to interested audiences.

In their efforts to fulfill their goals, many orchestras and choruses have organized youth groups, many offer study opportunities and scholarships to music students, and many present free concerts for underprivileged segments of the community. Hopefully, these projects will result in increased dividends of more performers and larger appreciative audiences and supporters of the state's musicians. ●



cannot but be excited by the endeavors from the beginning of time of all the arts. I believe that there is some angle you and we are missing when we cannot convince the general population to participate in the enjoyment of, or to partake in the actual performance of these arts."

– a civic orchestra representative

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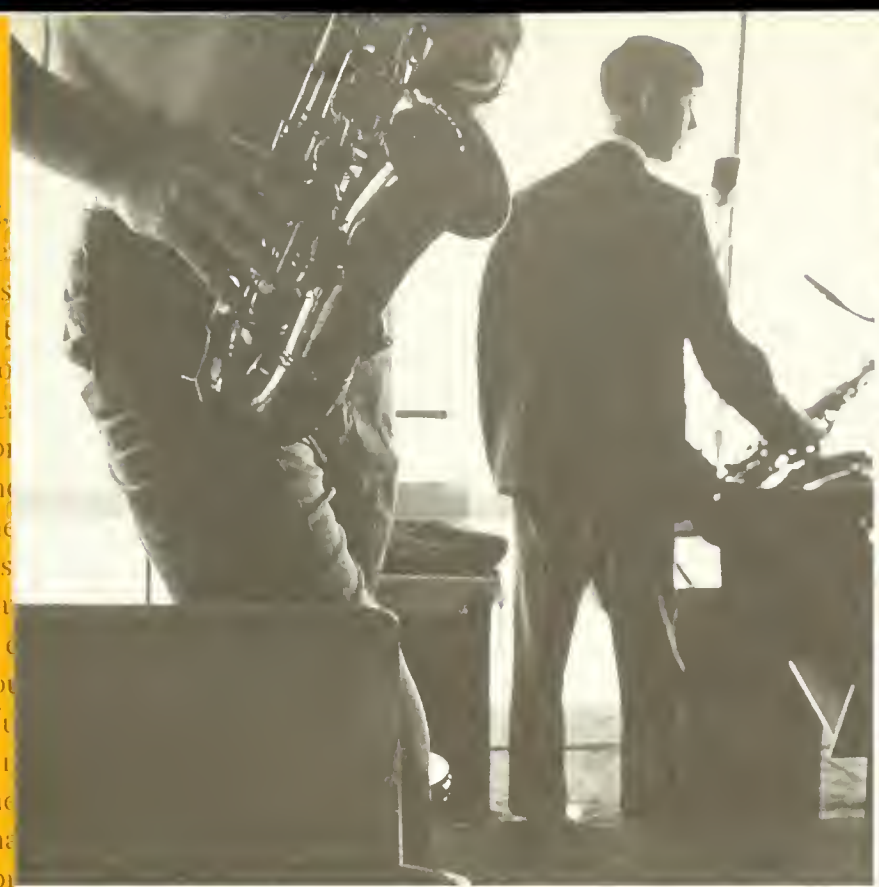

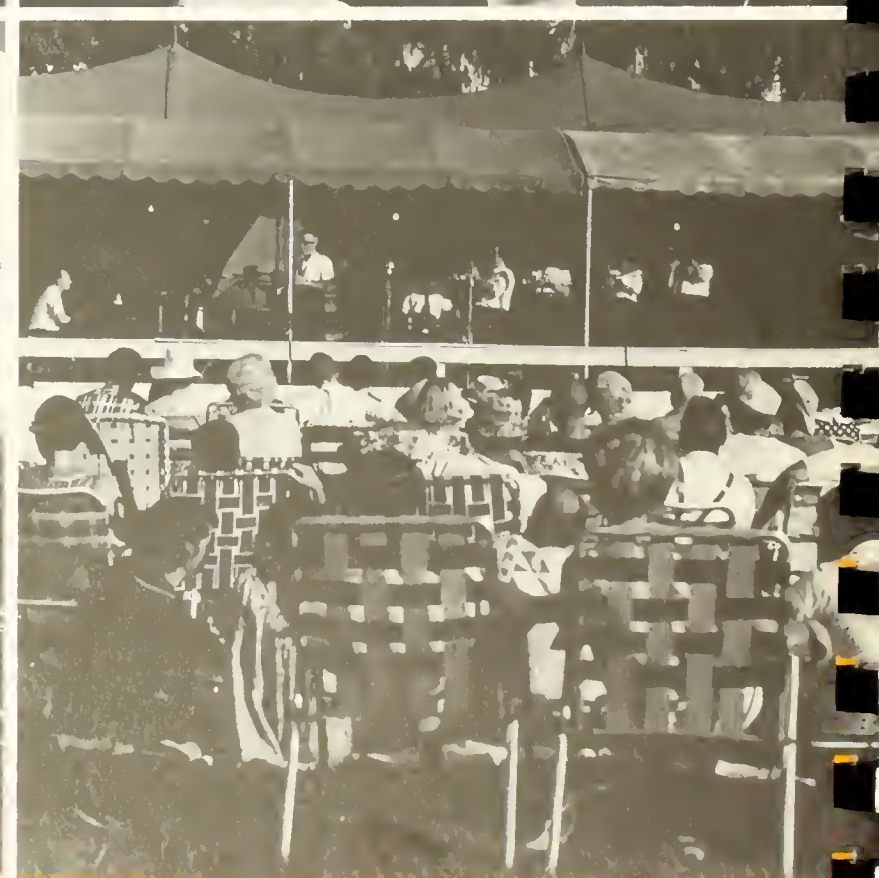

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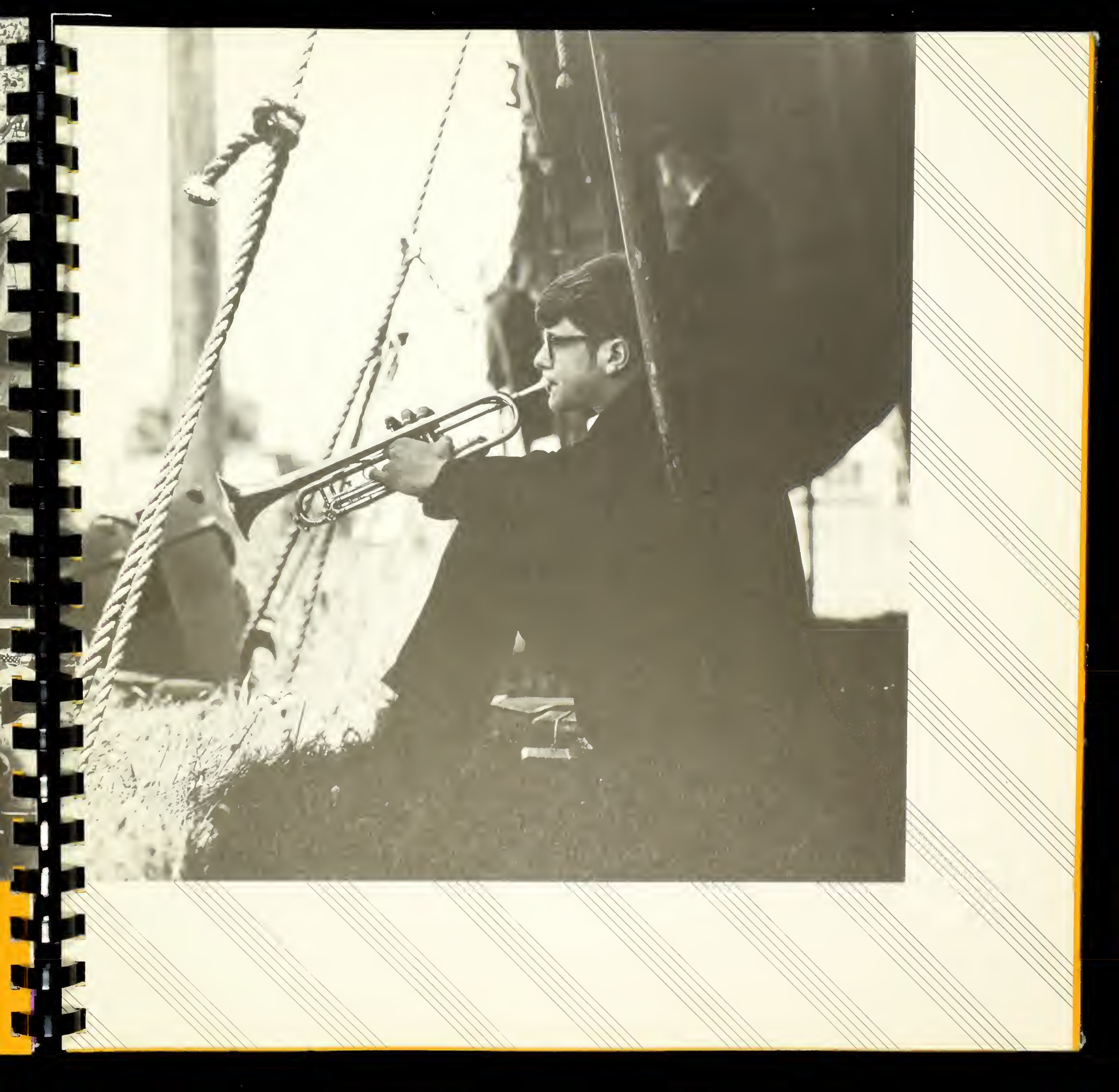
—a civic orchestra representative



GRAPHICS and PHOTOGRAPHY
The multiple form of art

The graphic arts and still and motion picture photography are probably the least understood art forms, and the essential creativity of these arts is often misconstrued or even ignored.

Graphic artists create their art works by using any reproductive method, but the four most basic methods are relief, intaglio, planography, or stencil (popularly known as woodcuts, etchings, lithographs and serigraphs). Of all of the processes employed by graphic artists, engraving is by far the most ancient—it is a 2500-year-old modern art. The final prints or editions, although produced in quantity, are considered "original" works of art, because these "multiple originals" derive from contact with the block, stone, plate or screen worked upon by the artist, and printed under his supervision. The sketches, preparation of materials for printing, and the actual physical work required to produce these "multiple originals" are viewed by the artist as requisite steps in the total art process. The same attitude is held by creative photographers and film makers—the actual subject of the picture or film does not contain the artistic essence of photography, rather, the inherently artistic ingredient is the way in which the camera captures the subject and the final photograph or film is the actual work of art.

Despite the fact that these two art forms are not fully appreciated by the large majority of people, they are gaining increasing recognition and acceptance. And they both offer a distinct economic advantage to the average citizen who is interested in collecting art works, because they are multiple products and therefore relatively inexpensive as compared with either painting or sculpture.

Pennsylvania cannot claim many of the early American practitioners of the graphic arts or photography. However, Mary Cassatt, one of the few American artists associated with the French Impressionistic school of painting and a native Pennsylvanian, was also an important graphic artist whose work with etchings, drypoints and aquatints is widely respected. John Sloan, known as the dean of American etchers, also produced major creations during the years he worked for the *Philadelphia Inquirer* and George Nama is also an important Pennsylvania figure in the graphic arts. Currently,

"There is a very thin line between the fine arts and the arts of commercial illustration."

—a graphic artist

Alexander Calder, a noted sculptor and a native Pennsylvanian, is producing important lithographic works, and calligrapher Arnold Bank, and graphic artists Harold Altman, Bruce Shobaken, Matthew Leibowitz and Arnold Varga are advancing the position of Pennsylvanians in the graphic arts.

Graphics, in the twentieth century, covers a wide spectrum in the world of visual communications, and in many areas, graphists are known as communicators. Today, the Pennsylvania graphic arts encompass a great many highly skilled artisans and craftsmen—among these are calligraphers, typographers, etchers, lithographers, engravers, photoengravers, photographers, cinemaphotographers, photographic reproduction technicians, printmakers, silk screeners and paper makers. In addition, there is the designer, the art director and the commercial illustrator. There are also many innovative design and advertising art studios throughout the state, and from these shops come many of the exciting communicative graphics shown at visual art exhibits in Philadelphia and Pittsburgh.

The commercial art field has made a major contribution to graphics through its advances in technological achievements in reproductive processes, such as the new method of photographical reproduction of paintings which retains the dimensional qualities of the original.

One of Pennsylvania's major assets in the graphic arts is the Lessing J. Rosenwald collection of prints, drawings, and rare illustrated books, which, while it is now owned by the National Gallery of Art, is housed in Alvathorpe, Pennsylvania, the home of the Rosenwalds. First begun in the 1920's, the collection now contains over 28,000 prints and drawings, and also includes one of the most comprehensive graphic libraries extant.

The Rosenwald collection is rivaled by the graphic arts possessions of the Philadelphia Museum of Art, many of which were presented to the Museum by Arthur Zigrosser, one of the nation's foremost authorities on the medium. The Philadelphia Print Club also presents the Museum with annual additions to this collection, which the club commissions from celebrated artists. And, in addition to the organizations in the state that exhibit collections of graphic works, there are many art galleries, framing shops and the new print boutiques that offer a wide range of graphic works for sale.

The Philadelphia Museum of Art also has a significant program in the field of photography and film making. The International Festival of Short Films is sponsored by the Museum, and offers film makers and photographers the opportunity to present their works to interested audiences, and to examine new techniques and advances in the field.

There are two major institutions in the state's graphic arts field working to increase the understanding of the graphic arts and encourage greater participation in these art forms. The Philadelphia Print Club, an organization that was founded in 1915 by 12 people and has since grown to over 1,000 members, has a three-part program for explaining the graphic arts and for encouraging graphic artists. The club has an educational program, "Prints in Progress," now organized on a national basis, in which different club members present lecture/demonstrations of wood cuts, serigraph, lithography, and intaglios to school children and other interested groups. The Philadelphia Lithographic Institute is an educational institution offering courses and workshops to interested students.

Twelve photography and film organizations also took part in the survey. The 14 groups had a combined total of 529 events during the past year. Of this total, 228 events were held by the two graphics groups, and 301 were sponsored by the

"Graphics, no matter what form, must include the viewer."

—an art director

photographic organizations.

The two graphics groups held four courses, 40 exhibits, 10 lectures, 14 workshops, and 160 demonstrations. The photographic groups held 16 courses, 11 exhibits, 137 film showings, 25 lectures, 104 meetings, and eight workshops, field trips, or competitions.

The budgets for the two graphics groups were much greater than those of the film societies. The graphics organizations had a total budget of over $164,000, while the 12 photographic groups only had a combined budget of approximately $46,000. One graphics group reported a deficit and one reported a balance, while three photographic groups reported deficits and two reported greater income over expenses.

Sources of income varied. All the photographic groups reported that memberships provided funds for their programs, three reported that fees were a source, two held fund raising activities, and one reported sales income. Both graphics groups reported receiving fees, and one reported receiving assistance from memberships, individual gifts, foundations, endowments, the federal government, and sales.

The two graphics groups reported a total of 49 members—25 were part-time volunteer, 16 were part-time paid, and eight were full-time paid. Photographic groups claimed a combined membership of 1,298 with 42 serving as part-time volunteers, six as full-time volunteers, and one as full-time paid personnel. Audience figures for the graphics programs totaled 180 individuals, but this figure does not include attendance at the 160 demonstrations. The photographic groups enjoyed a much larger audience—reporting a combined total of over 17,000.

Lack of publicity was the major problem for both the graphics and photographic groups, followed by inadequate finances, facilities, and community response, with programming being considered the least important problem. Ten groups said they rented facilities, two groups owned their buildings, and the others met either in members' homes or had no special meeting place.

Four of the photographic groups felt that the Council could best assist them by providing guidelines for publicity, while the two graphics groups requested financial assistance, as did one of the photographic organizations. The photographic groups also asked for help in securing facilities, central information services, programming aid, and one suggested an annual state-sponsored, photographic exhibit.

In general, the photographic groups had the aims of promoting and practicing photography as an art form, as well as bringing artistic, foreign and early films to their communities. The two graphics groups have the dual purposes of increasing the understanding and participation in the graphic arts. ●

"The increasing availability of graphic art works and the growing recognition of graphic artists can be a major factor in developing an appreciation of all the arts by the average citizen."

—a graphics spokesman

ART CENTERS, MUSEUMS, GALLERIES, LIBRARIES
Repositories of culture, guardians of art

Perhaps the most valuable institutions, both to artists and to culturally appreciative citizens, are those headquarters of art—the art centers, museums, libraries and galleries that safeguard our finest examples of artistic creativity. Pennsylvania is fortunate in possessing many of these establishments.

Pennsylvania museums are the showcases of the state. In Philadelphia, the center of early American cultural activity, the Pennsylvania Academy of Fine Arts can claim the distinction of being the nation's oldest public art museum, with the longest continuing program of annual exhibits. The Philadelphia Museum of Art and the Museum of Art, Carnegie Institute in Pittsburgh, are two of the most outstanding museums in the country, and house major collections of some of the world's finest art.

Pennsylvania also has many impressive smaller museums. Among the most noteworthy are the Allentown Art Museum, the Reading Museum and Art Gallery, the Everhart, the William Penn Memorial Museum in Harrisburg, and the Rodin Museum in Philadelphia, which is devoted to the sculptural works of the French artist Auguste Rodin. Another noteworthy institution is the Barnes Foundation which has an outstanding art collection, much of which was obtained in Europe by Pennsylvania artist William Glackens.

In addition to the public museums in the state, there are also many fine small private galleries and museums which serve both as sales outlets for artists and as special showcases for specific genres or styles of art. Private collections of art works are also abundant in the Commonwealth.

For millions of Pennsylvanians, the state's libraries and cultural centers are often their only contact with the arts. It is these institutions that introduce art and culture to the people of the state, and it is these institutions that often provide encouragement and support to artists. Through the purchase of art works, these centers have become major financial supporters of individual artists, and it is often as a result of their efforts that young, relatively unknown artists are introduced to the general public. These groups do not limit their support to the plastic arts—many of them also provide space, facilities, and opportunities to perform to the musicians, dancers, singers, and actors of the state. Some of them also sponsor performing arts groups.

"(Our Center) has contributed a cultural balance to a community intent on industrialization."

—cultural center representative

Regrettably, many of these institutions are physically unable to house the fine private collections that individual citizens sometimes present to public institutions. Partly responsible for this major defect is the fact that neither governmental agencies nor private sources have provided the funds and facilities needed to house and care for these groupings, nor have the necessary funds been provided to maintain the present collections of the museums.

Another vital need of Pennsylvania's art centers is for dependable volunteers who can assist the professional staff personnel in maintaining and exhibiting the institutions' works on a year-to-year basis. Some of the state's art institutions, notably the Philadelphia Museum of Art, have initiated programs similar to the hospital "candy stripers" where volunteers take over many of the lesser day-to-day duties of the regular staff.

Cultural centers in Pennsylvania, in cooperation with the schools in the Commonwealth, also assist in the cultural education of the state's young students. Both in appreciation courses, and in classes in practical techniques, these centers are working to make artistic activities a part of the lives of young Pennsylvanians. Among the most notable of these centers are the Wallingford Community Arts Center, the Main Line Center of the Arts, the Old York Road Art Guild, the Cheltenham Art Center, the Blair County Arts Foundation, the Arts and Crafts Center of Pittsburgh and the Erie Arts Center.

Of the state's libraries, the most prominent are the Philadelphia and Pittsburgh public libraries and the libraries of the University of Pennsylvania and the University of Pittsburgh. Pennsylvania State University Library was one of the first to establish a telecommunications network that transmits visual reproductions of actual books in its various branches throughout the state. The Library Company of Philadelphia is also outstanding for its collection of Americana volumes—those books serving as source and reference materials for students of American life and letters. And on an overall basis, the state has many excellent library facilities, including those

"The (Pennsylvania) Academy (of Fine Arts) has the capacity to inspire loyalty and affection in Philadelphians who understand and savor the city's traditionalism, but it has never inspired these same Philadelphians to the financial equivalent of their moral support."

—a New York Times critic

of the many Pennsylvania companies that maintain specialized reference libraries equipped with trained staffs and microfilm source materials.

There are at least 157 museums, centers, libraries and galleries in Pennsylvania, most of whom provide daily opportunities for cultural enrichment to all the state's citizens. These institutions offer many special cultural programs in addition to their continuing exhibitions of art works. In the past year, there were a minimum of 7,441 such projects, or a little over 20 daily. Reported among these events were 2,063 films, 1,082 exhibits and 1,081 lectures, 659 courses, 354 tours, 181 workshops, 155 concerts, 58 recitals, 16 meetings, 13 continuing programs or festivals, and 1,730 special types of projects such as planetarium showings, readings, receptions, symposiums, demonstrations, and social activities.

Cutural institutions have one of the largest incomes of any of the art groups. Last year, 109 groups reported a total budget of over $13,000,000.

Twenty-nine groups reported profits exceeding $93,000, while 21 groups reported deficits totaling almost $130,000. Major income sources for the groups were membership dues, individual gifts and sales. Local governments supplied part of the income for these institutions, followed by endowments and state government. Other sources are fees, corporate gifts, general public solicitation, and foundations, with the federal government contributing least often to the cultural centers. A few groups received funds from tuitions, trust funds, investments, and, in the case of libraries, fines. The most financially successful of these institutions generally have strong, well-organized allied groups that concentrate their efforts on fund-raising activities.

There are over 75,000 individuals that actively participate in the operations of cultural institutions. At least 1,651 are full-time paid staff, 2,276 are part-time volunteers, 596 are part-time paid staff, and 75 are full-time volunteer workers. Audience totals for the past year for the special projects alone exceeded 7,000,000 and millions more visited the institutions without participating in the special programs.

"Our biggest difficulty is that businesses and commissioners don't know how an art center fits into a community . . . (our community) has a big budget . . . for recreation . . . but not culture."

—a cultural center representative

Money is, once again, the major problem facing the cultural institutions, and facilities is the second most important need. Publicity and community response are about of equal importance, followed by personnel, leadership and programming. None of the groups felt that central information was a problem. About two-thirds of the cultural centers own their own facilities, and the remainder either rent space or have buildings donated to them.

Financial assistance is the most often requested type of aid from the Council on the Arts, followed by central information (although none of the groups surveyed felt that the lack of such information was a problem), then technical assistance and publicity. A few groups requested help in securing facilities and in programming. Several groups also suggested that the Council should work toward establishing travelling art exhibits that would be available to the centers.

Despite the fact that art centers, galleries, museums and libraries make up one of the largest cultural groups in the state, there is a clear-cut need for more such organizations. The artists in Pennsylvania recognize the importance of these institutions, and consider the establishment of more cultural centers of major importance in the development of their own programs, as well as in the overall cultural atmosphere of the state. ●

ARCHITECTURE
Buildings of stone, structures of metal, forges in man's image of the beautiful

The group that has most successfully bridged the gap between the artistic world and the pragmatic world of American living has been architecture. Not surprisingly, this accomplishment has been achieved, not because the ordinary citizen necessarily appreciates the art of architecture, but because architectural structures fill the basic need for shelter. It is questionable, in fact, whether most people realize that architecture, *per se*, is a definite, highly developed art form, as well as a scientifically structured profession.

The Pennsylvania Society of Architects, the state branch of the American Institute of Architects, is the professional organization to which most of the state's architects belong. There are at least 1,700 resident Pennsylvania architects and another 1,000 out-of-state architects who are members of the Pennsylvania Society of Architects. The Society acts as the representative for its regional chapters, and for the American Institute of Architects in statewide matters. Some of the activities of the Society include encouraging community colleges to offer courses to aid draftsmen in obtaining registration as architects, offering various types of assistance to architectural schools, and maintaining a traveling, statewide architectural exhibit.

There are seven PSA chapters in the state—the Bucks County Chapter, the Central, Eastern, Northeastern and Northwestern Chapters, a Philadelphia Chapter and a Pittsburgh Chapter. These regional organizations have the purposes of assisting architects in increasing their knowledge and skill, and of expanding public understanding and appreciation of architecture. They provide such services to their members as lectures, courses, workshops and exhibits, and also establish committees, study programs and task forces.

The chapters also maintain reference materials, provide legal and liaison services, offer public relations assistance, and hold seminars. A traveling exhibit, similar to the one prepared by the state Society was created as a special project by the Philadelphia chapter and was displayed at several public locations in the Philadelphia metropolitan area.

Architects themselves are both technicians and artists. They generally complete a five-year course of study before they become professional craftsmen. During their years of study, they learn such skills as design, materials and methods of construction, working drawings, specifications, graphics, freehand drawing, and architectural history.

Three of the state's universities—the University of Pennsylvania, Pennsylvania State University, and Carnegie-Mellon University—offer both undergraduate and graduate degrees and programs in the field. The faculty and students at the universities do not limit their work to the academic world—they also actively participate in community projects such as working in redevelopment areas of cities to provide aesthetically and practically valuable plans for new construction, and to restore historically and architecturally significant structures.

Pennsylvania has produced some well-known architects throughout its history. Such men as Benjamin Latrobe, the architect for the Capitol building in Washington, and Thomas Walter, designer of the dome of the Federal Capitol, are Pennsylvanians who contributed greatly to the fine architecture of the nation as well as the state. Philadelphia, in particular, has a long tradition of great architecture, with such notable craftsmen as William Strickland and John Haviland responsible for many of the city's architecturally and historically significant structures.

Modern Pennsylvania can claim several widely respected architects, including Paul Cret, designer

of the Rodin Museum in Philadelphia, and a member of the State Arts Commission; Louis Kahn, who created the University of Pennsylvania's Richards Medical Research Building, and Charles Stotz and G. Edwin Brumbaugh, both noted for their work in historical restoration architecture.

The state has some renowned architectural structures. The Pennsylvania Savings Fund Society building in Philadelphia, designed by George Howe and William Lescaze, is the first large commercial building in America to exemplify the type of architecture known as the International Style, now used in many of today's modern buildings. This International Style was adapted by Oskar Stonorov in the Carl Mackley Houses in Philadelphia, which represent an important achievement in the development of modern group residences. The Golden Triangle complex in Pittsburgh is architecturally significant, as well as the nation's first example of a major urban renewal project.

Pennsylvania architects have played a vital role in the urban redevelopment programs that have been adopted by the state's larger cities. In Pittsburgh and Philadelphia, in particular, these activities have had a great impact, not only on the cities themselves, but also on the entire nationwide direction of urban planning.

In Pittsburgh, the massive overhaul of the industrial and commercial areas of the city resulted in a blueprint for progress for all cities in the United States faced with the decay of their metropolitan centers. The architectural concepts of open spaces, attractive views, and uncluttered surroundings, incorporated in the Point Park project, have set a new standard for urban planning, and the design of some of the later buildings in the redeveloped areas of the city represents a high standard of innovative architecture.

"We are in a static versus dynamic era. Unfortunately, in home building the static designers far outnumber those who are dynamic environmentists."

—a designer

In Philadelphia, the planners of the "new" City of Brotherly Love also placed great emphasis on the aesthetic values of architecture. The Philadelphia program has concentrated on the dual purposes of restoring and maintaining the architecturally valuable old buildings in the city, and designing the new structures so that they harmonize with the traditional atmosphere of the city.

And there are groups within the state that are solely devoted to maintaining these historically significant buildings and monuments that are both examples of fine architecture and symbols of the state's past. Two of these, the Coatesville Historical Commission and the Philadelphia Historical Commission, participated in the survey of the Council on the Arts. Some of the projects that these two groups have instituted include maintaining reference books, prints, architectural drawings, and photographs of the buildings in their care, and establishing commissions to study historical monuments and to designate properties worthy of preservation.

For all of the architects and architectural groups in the state, the relationship between architecture and the fine arts is of major concern. This concern has resulted in one of the most significant achievements that Pennsylvania has pioneered in the arts world. This accomplishment, now instituted in Philadelphia, is the "one per cent" rule, under which at least one per cent of the total cost of any governmental building construction project must be used to purchase artistic works that enhance the completed structures. This rule, now under consideration in the federal legislature, but not required in any of the fifty states, is a major step forward in cementing the relationship of architecture and the plastic arts, and can be a prime example of the value of cooperative efforts on the part of all artists. ●

ALLIED ARTS
Supporting and encouraging creativity

The allied arts in Pennsylvania—those groups that seek to preserve cultural and historical sites or assist artistic groups in maintaining their programs—make up a large part of the cultural life of the Commonwealth.

Included in this field are historical societies, arts councils, clubs, business and governmental committees, arts festivals, and various specialized societies engaged in the support of the arts.

The local historical societies are dedicated to preserving and exhibiting historical monuments, buildings, battlefields, and other points of interest that have played a part in both the history of Pennsylvania and of the United States.

The state itself plays a part in preserving historical properties and artifacts through the Pennsylvania Historical and Museum Commission, which has developed an encompassing program for all areas of historical endeavor, including administering and caring for 31 historical properties in the Commonwealth. The Commission also maintains programs in such diverse areas as placing markers on historical sites and holding annual statewide meetings for historians and researchers.

A growing number of arts councils throughout the state are playing an ever greater role in the development of all artistic activities, and are placing an increasing emphasis on the coordination of common functions and operations of the different arts groups. These arts councils perform such duties as publishing monthly calendars, acting as clearing houses for scheduling various events, offering centralized mailing facilities and ticket office services, and combining the efforts of different groups for cooperative events. But to increase their service, the arts councils need to achieve a greater degree of operational development, to provide full-time, professional staff members, and to work toward developing and strengthening community unity and approbation.

Arts festivals are a unique, contributing force in the sponsorship and dissemination of the arts in Pennsylvania. They have, perhaps more than any other artistic activity, bolstered and expanded the involvement of art in the everyday life of Pennsylvanians. Arts festivals are more than just sponsoring groups—they may also be considered as art forms in themselves. They provide a creative, catalytic force that can unify all the component artistic endeavors into a related, complementary whole that enhances the attributes of each individual art form.

In Pennsylvania, arts festivals have achieved a high degree of importance, unsurpassed by any other state. They are held in almost every corner of the Commonwealth—there are at least 21 regional arts festivals and many more local or community festivals held in Pennsylvania during the summer

> *"The council can innovate, create, suggest, guide, survey, and grant, but it cannot change the arts and the community unless local actions are taken to stimulate the growth of the arts."*
>
> *—an allied arts representative*

months. And Pennsylvanians are enthusiastic about their arts festivals. Thousands of people attend these events annually, and the number is continually growing.

These unified, regional or community endeavors present all aspects of the arts to a wide range of audiences and offer perhaps the best medium for communication that Pennsylvania can give its artists. Some of the activities that have been sponsored under the aegis of arts festivals are professional drama, dance and musical performances, poetry readings, lectures, youth concerts, student art shows, folk singing, film presentations, dramatic and literary readings, jazz entertainment, educational courses, demonstrations, craft work, and a host of other artistic and cultural events.

As a result of the arts festival activities, there has been a growing corporate interest in the importance of the arts. Many manufacturers, stores, banks, real estate companies and other businesses have increased their financial support of the performing arts and have begun to purchase works of art for their own use or as gifts to various institutions.

Because of the wide scope and growing importance of the arts festivals, the Council on the Arts, during its organizational period, granted a large percentage of its financial resources to these groups as a means of assisting the largest possible number of groups in the art world with the limited funds available.

"(If we) find out what the community wants and will support—try to provide that and eliminate what isn't needed—it would result in poor art, so it may be the duty of a few to educate the many."

—an allied arts spokesman

"Eventually we might come to the Utopia which I think has been arrived at somewhere in the country—selling one season ticket for all activities."

—an allied art representative

The public and educational television stations in the state are also providing a major outlet for artistic expression. Under the sponsorship and patronage of these stations, millions of Pennsylvanians are being exposed to local, state and national cultural presentations that would otherwise be totally unknown to the great majority of the state's citizens. In the area of educational television, plans for a network of these stations have been approved by Governor Raymond P. Shafer and will soon be under study by the Pennsylvania legislature.

Many community organizations, whether social clubs, business groups, unions or professional associations are developing an increasing awareness of artistic events and are becoming actively involved in cultural affairs. These groups handle such vital functions as sponsoring special programs that cultural groups have been unable to handle, providing volunteer services to artistic groups, and assisting in financing and fund-raising.

Ninety-four allied art organizations have reported on their programs to the Council on the Arts. They have participated in the same type of activities as the other cultural groups, and have helped artists in developing the cultural climate of the state.

"It is notable that our best attended Friday night offerings are those offering information . . . and samples of food and drink."

—an allied arts spokesman

Last year, these groups sponsored or assisted in presenting at least 343 tours, 179 lectures, 104 exhibits, 98 films, 74 performances, 68 courses, 46 meetings, 26 workshops, 19 continuing programs, 16 recitals, 14 concerts, four festivals, and 74 special projects.

Total budgets for 52 groups reporting financial data amounted to over $729,000 with 15 organizations reporting income over expenditures of at least $13,000, and only six groups reporting a combined deficit of less than $12,000.

Approximately two-thirds of these organizations depend on membership dues as a source of revenue. The second greatest source was individual gifts, then fund-raising, local government, and fees. Sales also accounted for part of the income of various groups, as did endowments, corporate gifts, foundations, and solicitation. Federal and state government support was limited to a very few institutions. Some groups received funds from such diverse sources as awards, churches, bake sales, and rentals.

More than 12,000 individuals are associated with the various allied art groups. There are 796 part-time volunteers, 126 full-time volunteers, 106 part-time paid, and 80 full-time paid staff members. The groups claim a fairly large audience—at least 220,000 people attended the various programs of these groups last year.

The major problem, as always, was money. Facilities were second, community response, third, and personnel, fourth. A few groups cited publicity, leadership, and programming as causes for concern.

Less than half of the organizations own facilities, and about one-fourth rent space. The other groups meet in homes, offices, churches and other buildings but do not have any regular meeting places.

Almost half the groups felt that the most important services the Council on the Arts could render would be financial, and a third of the groups thought that central information services would be valuable. Some of the organizations requested technical assistance, publicity help, and facilities, and one group needs programming assistance.

The allied arts groups agreed with the other cultural organizations that a healthy environment must be developed in order to insure a continued growth and understanding of the arts. This environment has been stimulated in the state by the allied arts groups, as well as by the music guilds, cultural centers, dance and theater groups, and other private groups that have been active in providing exposure for excellent artistic efforts in their communities. ●

"When all of us look upon the fine arts as an integrated whole rather than as a loose federation of entirely separate parts, (we) will have taken a long step toward real cultural development."

—an allied arts representative

CRAFTS and FOLK ART
Artistic expression in everyday living

Although craftmen are one of the smallest groups among Pennsylvania artists, they are one of the few groups who have an organized, statewide association devoted to the art form.

This association, officially organized in 1944 as the Pennsylvania Guild of Craftsmen, has the purpose of promoting and practicing hand crafts in the state. To carry out its purpose, the Guild has helped establish 14 local chapters, with a statewide membership of over 1,000 craftsmen. The Guild also sponsors an annual state fair and various educational activities for interested craftsmen. There are other local groups in Pennsylvania that are not affiliated with the Guild.

In addition to the craft organizations in the state, there is also the unique folk art of Pennsylvania. Extremely diversified in both form and content, the folk art in the state may be said to include furniture making, glassware, carving, leather tooling, textile designs, metal work, and a host of decorative arts. Some of the most colorful and distinguished manifestations of these arts are found in the creations of the Pennsylvania Dutch cultures—actually German in origin. This particular group has made a notable contribution to folk art in its high development of the art of illuminated writings, known as *fraktur* to the Pennsylvania Dutch people.

Another manifestation of folk art that is indigenous to Pennsylvania is the decorative art displayed in the annual New Year's Day Mummer's Parade held in Philadelphia. An outgrowth of the English custom of having costumed silent plays during the holiday season, the Mummer's Parade has become an internationally known event, featuring lavish costumes and decorations, all created and designed by the individuals who participate in the parade.

Much of the older craftwork and folk art is now appreciated for its artistic value, and several museums in the state maintain collections of these expressions of Pennsylvania life. The Mercer Museum in Doylestown has an outstanding and valuable collection of tools and products of the pre-industrial times, and the Pennsylvania Farm Museum of Landis Valley and the William Penn Memorial Museum in Harrisburg possess notable examples of craft and folk art.

Thirteen craft organizations in Pennsylvania, including chapters of the state guild and groups not affiliated with the guild, took part in the statewide survey of the arts. The responding groups are found

> *"We are only interested in crafts and have a very small group. We do not have any views and do not serve the community in any way."*
>
> —*a Pennsylvania craftsman*

"One of our chief aims is to expose people to craft work—both historical and contemporary."

—a craftsman

in five regions of the state, with no activity reported for the other seven regions, which comprise about half the state's total area.

The scope of the existing craftwork in Pennsylvania is varied, and is made up of such centuries-old pursuits as weaving, bookbinding, wood carving, pottery, candlemaking, silversmithing, and shell crafts, and the modern-day forms in plastics, jewelry, ceramics and enamel work.

The combined programs reported by the 13 groups include 31 exhibits, 42 workshops, seminars or lecture series, six films, and one festival. Many of these programs have active senior citizen members, but limited youth participation. One group expressed an interest in establishing classes for children and teen-agers, but did not report any specific plans for such classes.

Budgets for the craft groups are comparatively small, but so are deficit operations. Five groups in the survey reported a combined annual budget of almost $4,000, with one group reporting a deficit of $32. Two groups reported that their income exceeded their costs, but no specific figure was given.

Membership figures reported by eight groups totaled 600 individuals, of which 17 were considered part-time volunteer personnel, four were full-time paid staff, and two were full-time volunteers. More than 25,000 people made up the audience for the statewide show of the Pennsylvania Guild.

The two major problems for crafts groups are facilities and publicity. Since budgets are small, it is difficult for these groups to afford to purchase kilns, tools, and other equipment, or to rent or buy suitable quarters with workshop space and exhibit areas. Limited public understanding of modern craftwork and the small size of the groups themselves both are responsible for the lack of publicity for the art. Community response to the activities of craft organizations is also a problem, but many groups, realizing the correlation of publicity and general community attitude, are seeking ways to improve their publicity and, in so doing, generate greater public enthusiasm. Programming and financing were least often reported as problems by the craft groups.

The areas in which the reporting organizations thought the Pennsylvania Council on the Arts could be most helpful were financial assistance, publicity, central information, and facilities, with no groups seeing a need for technical assistance or program planning.

Craftwork is one of the oldest types of art, and has always been closely connected with the everyday activities of life. It is a very personal art—requiring no communal efforts, nor does it demand an audience. The development of greater appreciation for craftwork depends on group efforts and on interested audiences, which have not been fully cultivated by craft organizations. Without these two ingredients, crafts in Pennsylvania will continue to make up only a small portion of the cultural life of the state. ●

"(Our group) is composed of professional people of one kind or another who do professional quality work, but precious little of it."

—a Pennsylvania craftsman

EDUCATION
Developing creative expression and appreciation

The institutions of higher learning in Pennsylvania are a major resource and wellspring of cultural activity in the state.

Because of the encompassing nature of the state's private and public colleges and universities, the Council on the Arts developed a special survey in an attempt to establish the position of the arts and culture in the programs and facilities of these general institutions of higher learning. The art schools and colleges within the state that offer only arts educational courses and facilities were surveyed in the same manner as the artistic groups in the state.

Pennsylvania has excellent examples of both artistic programs in general colleges and of fine arts schools. At least 50 of the state's colleges and universities offer professional training and education in painting, sculpture, music, dance, literature, graphics, design, printmaking, photography, and interior design, and many of these offer bachelor or master's degrees or their equivalent in fine arts. One school, Carnegie-Mellon University, is now offering one of the few art doctorates on the continent. Pennsylvania has the oldest fine arts school in the United States, the Pennsylvania Academy of Fine Arts, and the state is also the home of Moore College of Art, the only women's art school in the world.

A total of 142 educational institutions participated in the Council on the Arts survey. Of this total, 113 were state or private general colleges or universities, and 29 were art schools and colleges offering only art education opportunities.

These two groups held an impressive total of 5,770 events last year. The art schools had 334 programs, including 177 exhibits, 37 concerts and the same number of special lectures, 28 courses, 11 theater or dance performances, eight films and five workshops or tours. Colleges and universities presented 1,998 films, 1,102 special lectures, 582 theater performances, 437 concerts, 382 exhibits,

"We, as artists, have two functions—we create and we teach—each of us, everyday, is a teacher, and if you, as artists, are not teachers, you have failed as artists."

—a Pennsylvania artist

"I receive across my desk letters imploring us to send out lecturers on art history, aesthetics and art exhibits. We are unable to accomplish this with our present staff, and it should be a function of our art department, and could be if we received some sort of outside funding."

—a professor

331 visiting performers, 311 recitals, 141 special seminars, 126 dance performances, and 26 opera performances.

The combined budget for the educational institutions is large—at least $2,000,000 was spent on extra curricular programs in the arts, with more than $1,000,000 of this amount being the total over all budgets for the art schools. Four art schools reported a combined deficit of approximately $25,000, and two reported a total surplus of $610.

The colleges and universities spent at least $870,000 in simply presenting their events—none of these schools included any overhead expenses, professional or staff salaries or maintenance costs. Theater performance expenses were a minimum of $226,000, opera performances cost at least $65,000, dance presentations were over $16,000, concerts were more than $137,000 and recitals totaled over $10,000. Exhibits budgets were at least $51,000; lectures, $110,000; films $47,000; seminars, $22,000; and visiting performers cost over $137,000. Two schools did not submit individual figures for their events, but an additional $48,000 was spent by these two schools on their programs.

The audience participation for both groups was over 1,000,000, with the great majority of these people attending college and university events rather than art school programs. Theater performances at the colleges and universities accounted for at least 214,000 people, opera performances for another 40,000 individuals, dance performances for at least 43,000, concerts for another 137,000, and recitals for 52,000. At least 314,000 people visited college exhibits, 194,000 attended special lectures, 124,000 saw films, 8,000 attended seminars and 85,000 saw visiting performers.

The problems of the colleges and universities were few in comparison to the art groups. Most felt that programming was their most pressing problem, followed by facilities, and then community response. A few of the schools need financial aid, technical assistance, and additional staff and courses. Of the art schools, about one-third need financial help, some need facilities, and a few need more personnel, publicity, and community response. Only a couple groups felt that leadership or programming was a problem.

At least 57 schools plan to build or buy additional facilities; four plan to add more courses to their curricula; three are planning to have additional

"The town and gown concept—the division of the community and the college on the American scene—is disappearing as fast as the American buffalo did."

—a Pennsylvania educator

extracurricular programs, and many will augment the staffs of their fine arts departments.

In addition to presenting artistic programs and events for their students, many colleges and universities also provide facilities, courses, and activities that encourage student participation in artistic endeavors. For many students, particularly those from rural areas who have not had the advantages of nearby cultural facilities, the school programs are their first exposure to the fine arts.

There are at least 42 college art galleries, 98 libraries, 31 museums, 48 cinemas, 12 opera groups, 64 collegiate choruses, 42 glee clubs, five ballet companies and 18 modern dance groups. There are also 67 courses in creative writing, 76 in art history, and 78 in music history. At least 16 universities and colleges support arts councils, nine have cultural centers, 78 have theaters, 43 have bands, 22 have symphonies, and 39 have ensembles. And there are opportunities in the plastic arts—59 schools have painting courses, 37 have sculpture studies, 28 offer photography classes, 27 have crafts programs, 15 offer opportunities for architectural study, and three offer architectural degrees.

Both the art schools and the state's private and public colleges and universities feel that the programs of the Council on the Arts are essential. At least one-fifth of the institutions need help in securing facilities or in operating their programs; many felt that the Council could be of assistance in increasing community response to cultural programs, and several need technical assistance, financial aid and additional staff.

The importance of the state's educational institutions in artistic appreciation and participation cannot be underestimated. All the cultural groups agree that education is the key factor in building sufficient support and interest in artistic activities, and many commented favorably on the cooperation between their groups and the schools and colleges throughout the state. The colleges also play a major role in bringing fine artistic activities to the communities as well as to students. ●

"Many of our children are caught between television and other forms of interest and taste. We must get together in providing these children with the realities of life—contributions of the past and present—so that they can make a decision."

—an educator

"In educating a community, the emphasis should be placed on the receptive minds of children and young adults, and on instilling in our youth an aesthetic appreciation in the arts through visual and informative techniques."

—an educational representative

THE SURVEY...
The artistic substance of Pennsylvania

We are on the threshold of a new era of potential artistic and cultural achievements. We have completed our survey as mandated by the Legislature, dialectically collecting pertinent and meaningful facts, showing realistically the status of the arts in Pennsylvania. This task was accomplished with a deep sense of responsibility. It was incumbent upon us to function in a free-spirited way, combined with good, sound business management practices. We were duty-bound to concern ourselves with both a quantitative and qualitative compilation of data concerning Pennsylvania's artistic and cultural facilities.

Through this effort, it is hoped that we can close the intelligence gap and fully utilize the potential of the artist, artistic groups and cultural institutions.

The Commonwealth of Pennsylvania Council on the Arts is the only state agency that has a single purpose and direction concerning the arts and culture. Prior to the creation of the Council, other agencies had passing interests and stood on the periphery; there was no total commitment.

Concurrent with the survey work it was imperative that the Council set forth a blueprint for action. It was determined that in all its efforts it would seek the highest standards and pursuit of excellence in every field of creative endeavor. For example, this book not only sets forth the results of the statewide survey but, in itself, is an artistic offering indicative of our quality goals.

The Council's philosophy is comparable with the declaration of purpose as set forth by the National Foundation on the Arts and the Humanities Act of 1965. The Council's objectives include these desires:

- . . . to increase opportunities for citizen appreciation and enjoyment of the arts through a wider distribution of our artistic resources throughout all areas of the state;
- . . . to sustain and encourage individual performing and creative artists;
- . . . to help sustain and develop existing independent institutions of the arts;
- . . . to increase the awareness and importance of the arts to our citizens through educational and experimental projects;
- . . . to provide citizen participation in local artistic programs through a partnership with other states;
- . . . to provide the people of this state with new opportunities in all aspects of the arts;
- . . . to act on the principle that the arts are primarily a matter for private and local initiative.

Along with the development of a basic philosophy, during its initial stages the Council was duty-bound to mount a meaningful program of support. It provided assistance for existing and newly-formed local and regional arts festivals, professional companies of national reputation, semi-professional and amateur organizations with professional potential, innovative and experimental projects. These programs were supported by Federal, State and local funds. The Council's method of support was determined on the basis of careful evaluations and screenings of requests for grants-in-aid initiated by individuals and groups throughout the Commonwealth, thus giving proof of the tremendous groundswell of public interest in the arts and culture. After the Council accepted each project, it was audited at both a State and Federal level. During 1966-1967, more than eight million individuals were exposed to Council supported artistic programs. Through the fiscal years including 1966-1967 and 1967-1968 our grant-in-aid program included thirty-one major projects. The Council was directly responsible for bringing 107,345 federal tax dollars back to the Commonwealth since May 1967.

In addition to financial support, the Council and its staff established a program of technical assistance to provide a worthwhile advisory service to local, regional and statewide groups. The Council's staff has provided information to many Pennsylvania citizens, artistic groups and Legislators. We have also served as a catalyst in the development of many new local and regional arts councils, alliances, associations and cultural groups. Forty-eight qualified consultants representing all areas of the Commonwealth met at a Council sponsored seminar to develop new directions and goals for local and statewide arts festivals. We have developed an effective liaison with the Pennsylvania Society of Architects to jointly improve the texture of architecture within the State. The Council is in the process of creating *ad hoc* committees composed of outstanding Pennsylvanians, representing all the art forms, and geographical areas of the Commonwealth. These committees will help to keep the Council informed of the needs of both the arts and the people. We have counseled many individual artists and groups concerning both artistic evaluations and business practices that could implement creative freedom. During these initial stages the Council was careful not to stifle or interfere with local initiative.

Throughout most of our history the arts have been supported by a limited list of patrons and private foundations. The Federal government, through the National Endowment on the Arts, and our State government, through its wisdom in creating the Pennsylvania Council on the Arts, have become the second segment of our society to commit themselves to the arts. If our succeeding generations are to participate in a worthwhile artistic and cultural environment, all the people must now recognize the support the arts require. In order to utilize our potential in a post-industrial era we must meld the talents of the artist, the scientist and the industrialist and encourage total community involvement.

Our future plans must include expanding the limited alliance between the artist and the patron, the business community, plus the State and Federal governments. Modern society is a vast cooperative enterprise in which everyone must play his role. We all have a commitment and no one segment of our society can stand on the periphery and not contribute. It is evident that the roles the Pennsylvania Council on the Arts must play are many faceted. We must help the members of society enjoy a continuing experience of accomplishment, thus acquiring a sense of worthiness; we must develop their sensibilities, aesthetically, emotionally and intellectually. It could very well be the time to set aside worthless rhetoric and concentrate on the development of an environment that will make it possible for the artist to express himself in his chosen medium.

Vincent R. Artz, *Executive Director*
Commonwealth of Pennsylvania Council on the Arts

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VIRTUE LIBERTY AND INDEPENDENCE
COMMONWEALTH OF PENNSYLVANIA

"Architecture is not merely a successful container-product for human usage, but it must reveal or initiate the flexible structure of Man's existence and the innumerable relationships in human behavior. If we fail to do so, we have no reason for Architecture or Architects."

—an architect

PENNSYLVANIA CULTURE

THE ARTS

THE ARTISTS

THE AUDIENCE